BACONIAN COMEDY OF ERRORS

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ACTING IS "WRITING ON SAND"

Mary Lawton

ON THE RIALTO

By The Usher

IMPRESSIONS OF MARY GARDEN

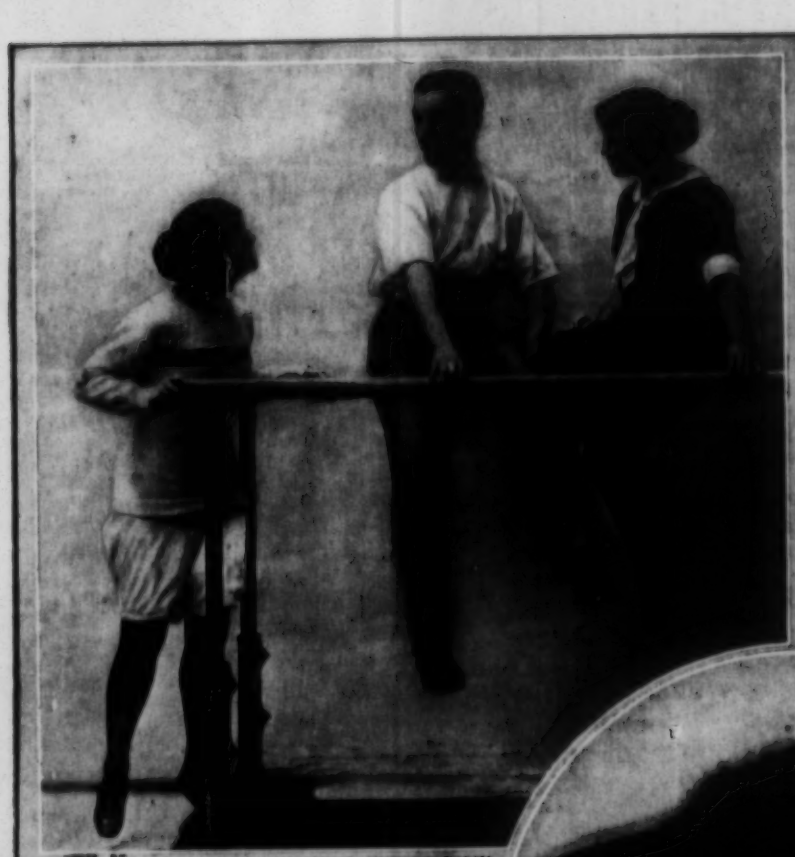
By Stanley Olmsted

"FIRST NIGHTER" ON NEW PLAYS

DECEMBER 4, 1912 PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR

MLLE. DAZIE



DESMOND KELLEY, ALAN BROOKS, MARGERITE SERGAN IN "WHAT AILS YOU?"

CHARLES WALDRON AND MRS. FISKE IN "THE HIGH ROAD"

CRYSTAL HERNE IN "HERE MAN"

GRACE FIELD AND DONALD MAC DONALD IN "THE RED PETTICOAT"

KATHERINE EMMETT AND JOHN BARRYMORE IN "THE AFFAIRS OF ANATOL"

GLIMPSES OF PLAYS AND PLAYERS

THE NEW YORK
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ACTING IS WRITING ON SAND

MARY LAWTON ON THE TRANSIENT MEDIUM IN WHICH THE PLAYER EXPRESSES HIMSELF

PERHAPS it was because she was suffering from that lamentable ailment, the toothache, that Mary Lawton hit so readily upon what she thought one of the most pathetic and, in a sense, tragic aspects of the actor's art. At any rate, when I met her in the lobby of the hotel where she claims she daily learns more disadvantages to keeping one's own flat, she had little patience with interviewers' conventional topics. Suggestions regarding the fruitfulness, as a subject of conversation, of a permanent, high-class stock company in New York awakened only a little gesture of bored disdain. *That*, at least, she intimated, had been quite talked out. Instinctively she shunned all discussion about problem plays; questions concerning the art of acting failed to kindle her enthusiasm. Before long we had threshed over what seemed to me every conceivable topic concerning things theatrical, and I was in despair. Then, in her own words, we "hit the trail."

It came about through my observing how transitory was any record of the actor's art; in fact, that there was no record at all, not even the singer's consolation of a phonograph. Immediately Miss Lawton clapped her hands in delight. She forgot all about her toothache.

"Ah! That is just what we want," she exclaimed, "there is something novel, something that everybody hasn't said. Let's call it 'writing on sand'; for is that not precisely the difference between the actor and the devotee of any other art? Yes—acting is writing on sand. Let's put that at the head of the article."

So as big as life that is the caption for our talk on the cover of THE MIRROR this week.

"Remembrance," went on Miss Lawton seriously, "is the only record we can have of an art which is so eloquent and appealing at the moment. All other arts have mediums of expression that will endure longer than the first spontaneous act of expressing. Horace could leave monuments more enduring than brass. And nowadays even musicians and singers can leave monuments as enduring as hard wax. But the actor, like Keats, has his name writ in water."

Once Miss Lawton had started on this topic which interested her, ideas seemed to come faster than I could pigeon-hole them away in my memory.

"The actor is handicapped in still another and greater way," she said with feeling that disclosed personal experience. "He is absolutely dependent upon *accessories*—in other words, his fellow-actor, his stage, etc., for even the smallest expression of his talents—in fact, for his only real training and progress. Without them, without the actual work of acting, he is powerless to gain his needed experience, the command of his technique, even the most ordinary routine of his trade. Stripped of these necessities—for that is what they amount to—he is at a standstill."

Miss Lawton looked at me quizzically a moment. Then she said: "Consider your own case—if you should suddenly go out looking for a newspaper job. You have your clippings to show—this interview will be one of them—something tangible. But what have I to show except my personality? Have I anything to prove to the manager my actual worth, my capabilities for even the smallest role? Often a singer has gained immediate prominence on the strength of his voice alone. He has plunged into an

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operatic career (at the top) with practically no experience whatsoever of even the simplest rudiments of acting, no knowledge of music. But what actor could present himself in a manager's office and recite, 'Friends, Romans, countrymen,' or the balcony scene from Romeo and Juliet, or the quarrel scene in The School for Scandal, or Lady Macbeth's soliloquy and expect to be offered an immediate starring engagement of this performance!"

I could not answer this, and Miss Lawton did not seem to expect me to. Probably she regarded the question as rhetorical. Secretly, I had always thought of actresses as rehearsing in their bedrooms before a cracked looking glass. Miss Lawton was amused at the notion.

"An actress's only practise comes in performances," she explained, with evident enjoyment of the epigram. "That is what gives the devotee of the other arts so fortunate an advantage.

"The musician, though still living in an attic and without a job, can go on singing his scales, playing his violin or practising five finger exercises.

"Pencil and paper for the writer, paint and clay for the others—at least give them material to work with—and no matter how bitter the struggle, they can still make progress in their art. The singer has his voice, even the poorest musician can generally borrow a cracked piano or a bad violin.

"An actor, however, works in a medium as flowing and non-durable as breath. He has no record of his own greatness."

Miss Lawton said she had just read one of the Elia Essays, "On Some of the Old Actors." But even the magic of Lamb's style left her unconvinced.

"Who, after all," she asked, "can tell how Rachel acted; what realization have we of the splendid genius of Mrs. Siddons; who, a hundred years from now, can describe the quality of Booth's eloquence; what adequate record will there be of Duse's subtle and spiritual appeal? It is when one asks one's self these questions that one realizes the hopelessness and utter impossibility of describing the thing we call great acting."

I observed that perhaps for these reasons the actor was (as it seemed to me) so sensitive to the helpfulness of encouragement.

"Appreciation of his work while actually doing it," agreed Miss Lawton, "is an actor's highest satisfaction. I don't know that he differs from any other human being in finding recognition helpful and stimulating. But I think he differs in finding it so much more stimulating and helpful. Often the smallest word of praise or appreciation, even from a stranger, has spurred me along over weeks of discouragement.

"It was during my rehearsals with Mr. Belasco last year," she went on, "that I again realized the force of this, for in this respect Mr. Belasco is a real help and inspiration to his actors. Under his direction, rehearsals are a pleasure and not a burden, for they mean encouragement, freedom and progress. His extraordinary faith in one, finally, I think, helps to make his faith come true."

"But that last remark," I said half in jest and half in earnest, "really leads us away from acting to philosophy. If we get on that subject I shall have to do all the talking."

Miss Lawton laughed and we discussed with great animation the tariff as related to pragmatism. Even although Miss Lawton said it was the most interesting part of the conversation, I can't, of course, print it. Besides, I don't believe her.

H. E. STEARNS.

THE BACONIAN COMEDY OF ERRORS

BY E. H. SOTHERN

[In view of the vast interest taken in the theory that Bacon wrote Shakespeare's works, as evidenced quite recently in a controversy waged in the New York "Herald" and still being waged in the London "Referee," the following article by Mr. Sothern is peculiarly timely. —ED.]

IN all literature there is no fallacy which, for prodigious absurdities, at all approaches the theory propounded by Delia Bacon, that Francis Bacon was the author of the Shakespeare plays. Indeed, the claims brought forth by the Baconians pass all comprehension and are well-nigh maddening in their perversity.

It would be idle at this time to recount the history of this fallacy. Strange as it may appear, many brilliant men have given ear and accepted the theory, and more curious still, in arguing the question, they have expressed confidence in some of the most preposterous declarations imaginable. A still more surprising fact is that all the important advocates of the theory have been lawyers, and in this particular it has been suggested that a good lawyer instinctively loves a bad cause for the sake of making the best of it.

The Baconians have run into such hazy mystifications and fantastic sophistries, that waggish Shakespeareans have, using similar methods, sought to prove that Shakespeare wrote Bacon's works. Some years ago, a German author, Eugene Reichel, published a critical study entitled "Who wrote the Novum Organum?" It was contended by this writer that the author could not have been Francis Bacon. Having detected in Novum Organum "a work more poetical and indeed philosophical than was to be expected from Bacon's make of mind," he came to the serio-comic conclusion that it must have come from the pen of Shakespeare! Then came from the Saturday *Review*, of London:

> Shakespeare wrote the "Novum Org'non,"
> Bacon stole it, but suspected
> How by learned future Germans
> All the fraud would be detected;
>
> And, despairing of admission
> 'Midst the philosophic Lamas,
> Like an overrated person,
> Went and wrote all Shakespeare's dramas.

Edmund Gosse, the famous English scholar, has added an equally amusing whimsy which appeared in *The Critic*, of October 29, 1887:

"A few persons who believe that we are the ten tribes, and that Arthur Orton was Sir Roger Tichborne, and that Tennyson's sister was the author of 'In Memoriam,'—people for whom evidence does not exist, and who love paradox for its own sake—form the whole Baconian schism. The best I can say about your 'Stop Careless Youthe' is, that Shakespeare would have split his sides over it, and that Bacon would have proved that he could not write the 'comedies' by being unable to see any humor in them."

One of the most astounding fallacies which the Baconians have attempted to perpetrate on misinformed persons is that William Shakespeare was not mentioned by any of his contemporaries. The now discredited Ignatius Donnelly, whose cipher "discovery" has become the laughing stock of even the Baconians themselves, proclaimed that Shakespeare "left not the slightest impression on his age as an individual,"—an untruth which Baconians delight in repeating. Donnelly's suppression of the truth is so preposterous that it is the occasion for pity rather than ribald laughter. Almost every child in school is aware that Dr. Ingleby collected a great number of these allusions and published them in a book called "The Century of Praise." I will not fatigue the reader by pointing out the various mentions of Shakespeare by his contemporaries, and more especially as Dr. Ingleby's book can be found in any library.

Another equally outlandish statement made by the Baconians is that Shakespeare, having spelled his name in various ways, was an ignorant man and so could not have been the author of the plays. This claim is ridiculous from two points of view: In the first place, Francis Bacon would not have chosen as a stalking horse an illiterate actor who would very soon have been detected and laughed out of town, and in the second place, to claim that Shakespeare was illiterate on account of the various spellings of his name, but argues the densest ignorance on the part of the Baconians. Nobody denies that Shakespeare spelled his name in various ways. But what the Baconians do not know or else willfully cover up, is the curious fact that not only William Shakespeare, but Francis Bacon, as well as all the important men of the time, spelled their names in several forms. Bacon, for instance, often spelled it Bakon. It has been found that Marlowe spelled his name at least in a dozen different forms, and that Ben Jonson spelled his in various ways. Sir Walter Raleigh was one of the most brilliant men of his time, and yet, his biographer, Dr. Brushfield, discovered that his name was spelled in forty-seven ways—ranging from Rale to Wrawley. Spenser often wrote his name Spensare, while George Gascoigne spelled his name in nineteen different ways: Percy in twenty-seven, and Throckmorton in sixteen. The spelling, Shakespeare, is generally accepted for the reason that it was so spelled on his first published poems, "Venus and Adonis"; his first published play, "Measure for Measure," and by his fellow actors, Heminge and Condell, when they brought out the First Folio, in 1623.

When you see a man ill-treating a child, your first impulse is to take a stick and beat him; but when you see the same man engaged in making a blithering

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buffoon of himself, your first impulse is to pity him. It is with pity that I read in the London *Referee*, of Nov. 3, the statement of a correspondent who brazenly proclaimed, with no thought of his future, the following:

"The actor was never known by the name of Shakespeare."

The *Referee* correspondent is evidently unaware that Sir John Davies in his "The Scourge of Folly," published in 1610, six years before Shakespeare died, referred to him as "Our English Terence." As Terence was a Roman poet, it is evident that Davies was referring to Shakespeare as a poet, and in the very next line, he speaks of Shakespeare having played "many kingly parts." Here then we have Shakespeare the poet and Shakespeare the player unmistakably. In 1601, fifteen years before Shakespeare died, one of the characters in a play called "The Return from Parnassus." said: "Why here's our fellow Shakespeare puts them all down—ay, Ben Jonson too." Here we have our fellow Shakespeare the actor, as well as the dramatist. Then, too, in the First Folio, Ben Jonson refers to the dramatist as "Sweet Swan of Avon." These several references to Shakespeare most certainly annihilate the absurd statement of "The *Referee*" correspondent. To put it mildly, the Baconians fairly take away your breath. Now, let us turn once more to the First Folio: just after Jonson's verses, we find a page devoted to Leonard Digges. The first four lines read:

> Shakespeare, at length thy pious fellowes give
> The world thy Workes; thy Workes by which outlive
> Thy Tombe, thy name must: when that stone is rent,
> And Time dissolves thy Stratford Moniment.

If Shakespeare, the poet, wasn't also the actor, why speak of the Stratford monument? But the really interesting point is this: Leonard Digges, who wrote the verses, was the brother of Sir Dudley Digges who promoted the inquiry which resulted in the ruin of Francis Bacon. This is a little point that the Baconians shun as they would the plague!

That the Baconians will stoop to any misrepresentation is indicated by their claim that Ralph Waldo Emerson was of their belief. When they are referred to as being idiots, it is customary for them to say that they "do not object to being classed with Ralph Waldo Emerson." The fact is, however, that Ralph Waldo Emerson was not a Baconian, and to make it appear that he is one, they garble a sentence from Emerson's magnificent eulogy of Shakespeare—"Shakespeare, the Poet,"—which is to be found in his "Representative Men." The Baconians quote Emerson as saying: "Shakespeare was a jovial actor and manager. I cannot marry this fact to his verse." What Emerson did say was: "The Egyptian verdict of the Shakespeare societies comes to mind, that he was a jovial actor and manager. I cannot marry this fact to his verse. Other admirable men have lived lives in some sort of keeping with their thought; but this man, in wide contrast. Had he been less, had he reached only the common measure of great authors, of Bacon, Milton, Tasso, Cervantes, we might leave the fact in the twilight of human fate: but, that this man of men, he who gave to the science of mind a new and larger subject than had ever existed, and planted the standard of humanity some furlongs forward into chaos—that he should not be wise for himself—it must even go into the world's history, that the best poet led an obscure and profane life, using his genius for the public amusement." And too, the Baconians lay claim to Hawthorne. Turn please to his "Our Old Home," and read the closing paragraph: Delia Bacon enters the Promised Land; Shakespeare met her "on the threshhold and led her in, reassuring her with friendly and comfortable words, and thanking her (yet with a smile of gentle humor in his eyes, at the thought of certain mistaken speculations) for having interpreted him to mankind so well."

The reason given by the Baconians for urging that Francis Bacon induced Shakespeare to lend his name and thus conceal the authorship of the plays, is that a dramatist in those days was considered disreputable, and to acknowledge himself as such would have marred his prospects as a lawyer and statesman. When we come to examine this claim, one can but wonder at the childlike ignorance of those who make it. In point of fact, Francis Bacon was the author of a number of "masks," which were little else than pageantries, and took part in these exhibitions. Shakespeare died in 1616 and five years later, Francis Bacon was found guilty of bribery and sent into retirement. Now was the time for him to acknowledge the plays. He died ten years after Shakespeare had passed away, yet there is not the slightest hint, not even in his will, that he had anything whatever to do with the writing of the plays which bore the name of Shakespeare, of whom his friend and fellow-playwright, Ben Jonson wrote: "He was not of an age, but for all time."

A number of books have been published giving parallel passages from the plays and Bacon's works, the supposition being that Francis Bacon had inadvertently plagiarized from himself. Mrs. Pott published a huge volume made up of these parallel passages and if anybody desires to acquaint himself with the bland stupidities to be found in this work, let him look into the book itself, or else read Richard Grant White's review of the same which is to be found in his collected works. In point of fact, not one of the thousands of parallel passages bear any resemblance to each other. Even supposing there were passages in the plays which are to be found in Bacon's works, we would then have to admit that Francis Bacon in using Shakespeare to guard the alleged authorship on account of the danger to himself, used passages from his own works which would have revealed the secret which he so carefully guarded.

Some of the wildest of the Baconians claim that Bacon was a poet, never, evidently, having taken the trouble to read any of Bacon's absurd poetry. Anybody who reads his verses and can then imagine, for an instant, that he was the author of the plays, has a wonderfully accommodating imagination. When one reads Bacon's translations of the psalms and then

(Continued on page 8.)

THE MATINEE GIRL

WHY They Were Thankful.

Annie Russell: "Because I have had a chance to do something exactly as I wished it done, without restriction or interference by anyone."

Tim Murphy: "Because we have good weather—sometimes, and I'm Irish, and going for the first time in my life to play an Irish part."

May Irwin: "Because for once I'm not playing on Thanksgiving Day; but, gracious! think of opening in a new play in Christmas week!"

Charles Klein (looking in the direction of Abraham Goldknopf, at the strangest matinee David Belasco ever gave): "Because I didn't write Tainted Philanthropy."

Ada Dwyer: "Because I have my big little girl with me."

The Robert Edesons: "Because we three are together."

Channing Pollock: "Because The Red Widow has proved to be my best girl."

JULIE OPP (MRS. FAVERSHAM) AND HER SONS.

Elisabeth Murbury and Elsie De Wolfe: Because the five hundred men in the bread line at the Bowery Mission seemed to enjoy the sandwiches, crullers and coffee they provided.

Ann Caldwell: Because she will have three plays in operation Christmas week, The Lady of the Slipper, Top o' the Morning, and a yet unnamed comedy which Al Woods will produce.

David Belasco: Because it will be a man with ten skins who will dare to make a charge of plagiarism against him.

Cecil De Mille: Because he heard a man say that any man who saw a resemblance between The Woman and Tainted Philanthropy, should not be named Goldbutton but Woodenhead.

Edith Sessions Tupper: Because those non-professional critics admitted to see her play The Road to Arcady, at the Berkeley Lyceum, said it was a good domestic drama of the sort that women will go to see.

Lillian Albertson, Rialtoites hear with much concern, is still far from well. After a stay at a hospital and a rebuilding season in Summer, a subsequent visit to Old Point Comfort, she fancied herself equal to that semi-mortal combat which is Christmas shopping, tried it, and again visions of hospitals visit her.

"I hate to be right, because it is always so embarrasing," said actor-manager Faversham, renewing his make-up that had been immoderately melted in the forum scene in Julius Caesar. "It is always embarrassing to me anyway. You see I am so good at making excuses and it seems so difficult for other people. I suppose I am so two-faced and such a liar that I can get away with it. It comes naturally."

The occasion was a wager with his wife, Julie Opp, which he won, and which Miss Opp, soldierlike, paid. Which reminds me that Mr. Faversham proves the truth of a claim he makes in the foregoing paragraph, for he declares with a happy chuckle that he is a very much put-upon person.

"My wife bosses me," he asserts with a glance at his regal-looking leading woman, "and as though that were not enough she has a half dozen friends that boss me too—everyone of them giantesses."

News comes that The Talker is talking its way successfully through the West. It is expected that the "talking" will go on until the Fourth of July is within hailing distance.

Marion Fairfax, the author-creator of The Talker, is touring with the company, and evolving plans for a production in Chicago in May.

A note comes on the inescapable letter head stationery used by the Treasurers' Club of America, the design a rising sun for background of the ancient and honored masks of comedy and tragedy. I note by this that the president of the club is James H. Scullion; the vice-president, J. W. Cone; Jed F. Shaw is treasurer; Walter Cox, recording secretary; Louis A. Morgenstern, financial secretary, and the governors are Earl S. King, Max Hirsch, Joseph Silverman, Joseph A. Pile, Sol de Vries, Jerome B. Flynn.

The boys in the box office are inclined to depreciate their value. They regard themselves as mere cash registers, ticket cutters and coupon tearers. But we who at their windows collect the needful pasteboards know that the face at the box office window is the barometer of the evening. If it scowls at us we go scowling into the theater and the actors have hard work to batter down that frown and the resentful feeling behind it. If the small window frames a cheery countenance we go cheerily into the playhouse prepared to do and dare much. Encounters with the man who guards the treasury have left upon my susceptible mind the impression that the two most obliging, stretch-a-point-to-please-you treasurers are those who guard the gates of the Lyceum and the Lyric, the youngest he who presides at the Thirty-ninth Street Theater, the handsomest he who assists at the Belasco, and the most discerning the guardian at the window at Wallack's. Louis A. Morgenstern has stamped my memory with his affability, and the Astor Theater possesses the man with the longest memory in New York.

Lillian Russell in her new role of Mrs. Alex. Moore, is adorning another sphere as resplendently as she did the stage. As a guest at a luncheon given by the ancient and honorable tribe of Roosevelt at the unhappy political hunting grounds at Oyster Bay, she captivated her audience as of old. Said ex-President Roosevelt: "She is the most charming woman I ever talked with." Said Mrs. Roosevelt: "She was beautifully gowned and in such perfect taste."

That interesting young pair, the A. Hylton Allens, have joined the Man and Superman company at Philadelphia.

"We are in the thick of rehearsals again for the third time this season," says Mrs. Allen (Renee Kelly). "First June Madness, then The Five Frankforters. We hope to get a few consecutive weeks this time. It seems auspicious that I am to play Ann (recalls old Lunnon). My husband will play Tavy!"

Refer to William Faversham as an English actor and he will gently, firmly, instantly correct you.

"I was born in England, but I am an American actor," he says. "And because I am such and feel the justice of the complaint, no one is more indignant than I at the inclination of American managers to

WILLIAM FAVERSHAM AND SONS.

forget the players of their own land and import companies from the other side."

The prayer of all womankind:

"Backward, turn backward, O time in your flight!" has been answered for Annie Russell.

She looked scarcely less than twenty as Kate Hardcastle last week. Not an iota of the witchery of youth was missing from her.

Jack Hazzard's latest: "Yes, I'm out of a job. And I'd go over to the Shubert offices and ask for one, but I'm afraid Lee wouldn't surrender."

THE MATINEE GIRL.

ADELAIDE THURSTON OPENS.

Under the direction of Francis X. Hope, Miss Adelaide Thurston began her season at the Plainfield Theater Nov. 27, presenting for the first time on any stage, The Love Affair, a comic play by Frederick Paulding. The premiere was propitious for the star, play and company, which includes Sidney Blair, Thomas Burrough, Graham Earle, Edwin Burke, Samuel Enright, Mary Davis, Roberta Brennan and others.

In The Love Affair Miss Thurston plays the role of a girl who rejects the affections of a poor young man for the millions of an eldely one. Before the wedding is a reality the millionaire dies, and his will is found to nominate his bride, that was to have been, executrix. In that capacity she is directed to assume another name, find service as a domestic in the family of the dead millionaire's nearest of kin, and after studying the occupants of the household at close range, decide upon the worthiness of the heirs; and, after reserving an ample sum for herself, divide the residue of his fortune accordingly.

Complications arise when the rejected lover, who has become wealthy, returns to the scene, and it is his futile efforts to solve the riddle of his former sweetheart's dual existence that sustains the comedy situations of the play.

A number of New York managerial friends of the star and her manager attended the opening, as also did a large theater party from Murray Hill, N. J., near which Miss Thurston's country home "Fair Eve" is situated.

CLARENCE OLIVER IN SHORT PLAYS.

Clarence Oliver, who plays Travers Gladwin in the Western Officer 666, will produce while on tour at special matinees three short plays widely diverse, namely: The Suicide, by Winchell Smith, a Paris episode; Passing Through, written by himself, a western frontier melodrama, and A Regular Business Man, by James Stokes, a society playlet.

THE FIRST NIGHTER

"TAINTED PHILANTHROPY."

Or The Spirit of the Time. Drama of Modern Conditions in Three Acts, by Abraham Goldknopf. Produced by David Belasco at the Belasco Theater, Nov. 26.

Mrs. Elizabeth Dalton ..... Teresa Maxwell-Conover
Grace Dalton ..... Helen Freeman
Harold Dalton ..... Eugene O'Brien
Theodore Thompson ..... Milton Sills
Jack Bird ..... Joseph Kilgour
(By courtesy of H. H. Frazee.)
John Watts ..... Albert Bruning
A Bellevue Doctor ..... Harry C. Browne
Two Attendants ..... { James Grove / Mark Powers
Servant ..... Judith Snaith

It was a masterstroke of policy that prompted Belasco to produce Abraham Goldknopf's drama of modern conditions before United States Judge George C. Holt in order to show the court that there is no foundation for the charge that the Goldknopf play was filched for material to build up The Woman. Both plays were presented in one day before the Judge and an invited audience—The Woman in the morning, Tainted Philanthropy in the afternoon.

It was also a happy inspiration on the part of the house of Belasco to give its friends a comedy treat, for the laughter was incessant almost from the rise of the curtain till the fall. But the risibilities of the audience were stirred not by Mr. Goldknopf's wit, but by his pathetic lack of that commodity, since the East Side barber evidently had in view a Bowery audience and a troupe of interpreters versed in the fluent Yiddish dialect and the ethics of the drama as it flourisheth at the Thalia Theater.

Within those sacred precincts there is no neutral zone between vice and virtue. The hero is all white and the villain all black; the very depths of the emotions are sounded, and a tragic fate is the ultimate end of all.

So here, where the self-sacrificing hero succumbs to a stroke of apoplexy from the blandishments of the concealed but ever-handy whisky flask, and the frantic heroine uttering gibbering dissonances, is subdued in the fetters of a strait-jacket by an alert band of emergency surgeons.

But of the material resemblance in thought and material between The Woman and Tainted Philanthropy we got never a glimmer.

The alien atmosphere of Forty-fourth Street acted as a blight on the Goldknopfian germ of conceptive energy, and what might have passed as a flourishing exposition of "high society" east of Irving Square, was callously smothered beneath an unphilanthropic avalanche of hysterical merriment.

This Goldknopfian cosmic conception appears to be somewhat tainted by a pessimism born of familiarity with the beards of captains of industry and its outlook upon "society" circumscribed by the edge of the sidewalk beneath which his dexterous hand plies the trimming shears upon the polls of financial Molochs or applies styptic to the razored chin of perfidious Wall Street.

"It is a nasty world!"—to quote the key-note phrase of Mr. Godlknopf's "drama of the time"—this cynical world within the shadows of Times Square; but Tainted Philanthropy, I fear, is not going to make it any better, though it afforded me two hours of happy abandonment. May it serve the author as a fresh incentive for a drama of a reversed geographical relationship in which to scathe the nasty world of the Belasco-tainted jurisdiction and hold its wickedness up to the laughter of the ghetto!

The play was well presented by a competent company and handsomely staged, so that the author will hardly have grounds for complaining that he was not given fair play. With the same company it is safe to predict that the drama would enjoy considerable popularity as a masterly presentment of travesty.

The performance was given to enable the court to determine the merits of the author's claim that The Woman, by William C. DeMille, produced by Belasco, was stolen from Tainted Philanthropy.

"THE FIREFLY."

Comedy Opera in Three Acts by Otto Hauerbach; Music by Rudolf Friml. Lyric Theater, Dec. 2, Arthur Hammerstein, Producer.

Sybil Vandare ..... Vera De Rosa
Susette ..... Ruby Norton
Pietro ..... Sammy Lee
Geraldine Vandare ..... Audrey Maple
Jack Travers ..... Craig Campbell
John Thurston ..... Melville Stewart
Mrs. Ogiesby Vandare ..... Katherine Stewart
Jenkins ..... Roy Atwell
Herr Frans ..... Henry Vogel
Nina ..... Emma Trentini
Antonio Columbo ..... Irene Cassini
Correlli ..... George Williams

It is entirely safe to say that if it were not for Trentini, The Firefly would not be buzzing on Broadway very long, for though Mr. Rudolf Friml is a musicianly composer, he is technical rather than inspired, while Mr. Hauerbach's book is in part stupid and in part so naive that one wonders how he managed to "put it over" on Mr. Hammerstein.

But when I think of Trentini, I gladly forget the Friml score, which is thinly melodious in spots, and the Hauerbach libretto, which is thin without anything else, and feel inclined to applaud as loudly as did the large contingent of Italians who came to triumph with their little countrywoman, and the liberal sprinkling of Bohemians upstairs and down who came to proclaim the greatness of Friml.

It was truly a rousing triumph for Trentini, and I am free to say it, and cry it from the housetops, that we haven't had her like since Lotta played Nitouche. For if it be urged that Lotta could never sing as well as Trentini, I reply that Trentini can't speak English as well as Lotta. In everything else they resemble each other as the two proverbial eggs—the same petite figure, the same electrifying energy, the same magnetic something that lies in the audacious expression of the eyes with which they bewitch us one and all. At last here is a soubrette prima donna who fills the requirements as a comedienne and a singer, and who needs only to overcome the handicap of a bastard form of English speech to crown herself the undisputed queen of comic opera.

Mr. Hammerstein has done his best to present her amid pleasant surroundings. He has made a tasteful production, he has given her an excellent supporting company and he has assembled a fine orchestra. The only weak spot in this happy combination is the book, which is almost as poor as was Pixley's Gypsy of melancholy memory.

Trentini plays the part of a little Italian street singer around the piers in New York City who makes an impression on a young yachtsman about to set sail for Bermuda. To escape a cruel master, she disguises herself as a street urchin and accompanies the party as a cabin boy. An old German music master becomes interested in her voice and educates her, and three years later she reappears as a famous prima donna, and the former impression is fanned into real love for the young yachtsman.

This story is thinly spread over three acts, the interest in which is sustained entirely by the swagger and brilliant vocalization of the star, though some very clever dancing is introduced by Ruby Norton and Sammy Lee, some extremely quaint and clean grotesquerie by Roy Atwell as an eccentric secretary to the rich Mrs. Vandare, and some unusually good singing by Craig Campbell as the victim of Signorita Nina's witching ogle. Among the other clever people in the cast are Melville Stewart, Audrey Maple, Henry Vogel and Katherine Stewart.

Trentini is equally enchanting as the street singer, the ragged gamin, in the character of the uniformed "buttons" in the second, and the famous singer of the last act. The second curtain comes down on a pretentious ensemble number and the star sings a very brilliant concert waltz in the last act. Here and there the music is insinuating, more often it is lacking in tunefulness, but it has the redeeming virtue of expert treatment, and on the whole is considerably above the average.

"THE SUN DODGERS."

A Fanfare of Frivolity in Two Acts by Edgar Smith; Lyrics and Music by E. Ray Goetz and A. Baldwin Sloane. Staged by Ned Weyburn and Produced by Lew Fields, Broadway Theater, Nov. 30.

Praline Nutleigh ..... Bessie Wynn
Mrs. Honoria O'Day ..... George W. Monroe
P. V. Hawkins ..... Harry Fisher
Rose Hubbs ..... Ann Tasker
Wakeleigh Knight ..... Harold Crane
Hiram Hubbs ..... Nat Fields
Todd Hunter ..... Denman Maley
Sam Porter ..... Jerry Hart
Vera Light ..... Nan Brennan
Trixie Turner ..... Maud Gray
A. Goode Lamb ..... Harry Clark
Y. DeWake Taylor ..... Jack Jarrott
I. M. Stude ..... James C. Breese
Officer Muldoon ..... James Dyso
A Cab Driver ..... Fred Duffy

In this production Lew Fields maintains his record for presenting the shortskirted Muse in the most elaborate form that money can devise, though it seems a pity that so much that is costly and beautiful should be wasted on such unsubstantial material. By which it is not intended to imply that The Sun Dodgers as a performance is deficient in the lure to which the light-hearted of the Great White Way are so ready to respond. For while the new show is lacking in the inevitable "punch" that makes for instant success, it has so many elements of interest and such a diversified quality of entertainment in a spectacular and individual comedy way, that it will doubtless hold its place on Broadway for sometime to come.

George Monroe was received with an unusual demonstration of welcome as he made his appearance as Mrs. Honoria O'Day, whose unlimited capital back of her nephew converts a farm into a fashionable suburb; and when toward the close of the performance he involuntarily let slip his familiar phrase, "Be that as it may," there was a riotous outburst of delight. A decided hit was made by Bessie Wynn as a footlight goddess of the vaudeville world. Her comedy is thrown into contrast with that of Monroe, between whom a militant condition of social jealousy is supposed to exist, and in which Miss Wynn endeavors to outshine her rival by an infinitude of different gowns. Her individual work was charming, in addition to which she showed an amazing improvement of voice, singing a coloratura number with great eclat. With the addition of Harry Fisher in an eccentric role, the comedy of the show was in the best of hands.

A novel effect is produced by sparks of electric light fastened to the shoes and caps of the female chorus, which twinkle like a myriad of moving stars, with the stage in complete darkness. Another is a two-headed policeman with movable speaking heads. An incident borrowed from Roly Poly with a new touch or two is when George Monroe as the widow upsets the ramshackle phaeton by his weight.

The comedy has the handsomest lot of show girls with the most sumptuous costuming that has been seen on Broadway this season. The music is mainly of that piffling sort that managers seem to think is the only kind fit for the intelligence of the patrons of musical comedy. Mr. Fields, if he is looking for novelty, might make a ten-strike by seeking to improve this feature of his entertainments by securing a real composer to supply the music. That experiment remains to be tried by some enterprising manager looking for something new with which to beguile the jaded taste of his patrons. The only number to attract attention, except a spirited opening scene, was a song by Miss Wynn, which was evidently an interpolation.

The mystery of the title may be explained thus: Sun dodgers are people who go to bed when the sun rises and rise when the sun goes to bed.

TWO SPECIAL PLAYS.

"The Poetasters of Ispahan," a Persian Fantasy in One Act. By Clifford Box. Produced by Maurice Elvey at the Comedy Theater, Friday Afternoon, Nov. 29, 1912.

Hallaj ..... Maurice Elvey
Nejribai ..... Sydney Paxton
Ala'd'din ..... Walter Creighton
Suliman ..... Walter Kingsford
Guleesh ..... Valentine Penna
Ibn Hassim ..... Charles Francis
Silvermoon ..... Elisabeth Risdon

"Beauty and the Jacobin," an Interlude of the French Revolution in One Act. By Booth Tarkington. Produced by Maurice Elvey at the Comedy Theater, Friday Afternoon, Nov. 29, 1912.

Anne de Laseyne ..... Elisabeth Risdon
Louis de Laseyne ..... F. J. Randell
Eloise D'Anville ..... Eva Leonard Boyne
Valsin ..... Maurice Elvey
Dossonville ..... Walter Kingsford

The Poetasters of Ispahan is a story in verse of a Persian letter-writer who wins Silvermoon by writing the best verse in her honor. He steals all his phrases from the pastry cook, the seller of perfumes, the barber and the silk weaver who use him as their amanuensis for their own verses. His outwitting of the suitors is ingeniously and prettily told. Some people may like the kind of verse which employs "rolling-pin" for rhyme, and if such people exist, they will discover many equally incongruous and harsh turns

of phrase and line in this "Persian fantasy." Of course there are "purple patches" which are not at all unpleasant, although unfortunately they are spoiled by poor delivery on the part of the actors. The story is simply mounted on the stage of the Comedy. The costumes are likewise appropriate and interesting. Altogether, The Poetasters of Ispahan is an attractive trifle, even although it hardly justifies Maurice Elvey's description of it as "a sort of Sumurun in verse."

Beauty and the Jacobin was much solider stuff. As an "interlude" of the French Revolution, it was dramatic and theatrically effective. Here, too, some of the legitimate thrill inherent in the play itself was considerably lessened by the slowness of the acting. After Maurice Elvey, as Valsin of the Jacobin party, once came upon the stage, however, there was no lack of interest. The movement of the little play became swift and sure. Its ending was ironical and unexpected. Booth Tarkington's dialogue was unusually fine—intelligent, full of ideas, discriminating with the natural give and take of life, yet dramatic and stirring. Although the action of the play is continuous, it is divided into two parts with an intermission of ten minutes. So halting, awkward, slow-moving and dull was the first part of the play that a few in the audience left before the second part began. This was unfortunate, for the second part of Beauty and the Jacobin was really the saving grace of an afternoon of odd entertainment.

"MUCH ADO ABOUT NOTHING"

A Comedy by William Shakespeare. Arranged in Three Acts and Produced by Annie Russell at the Thirty-ninth Street Theater, Nov. 25. 1912.

Don Pedro	Percy Lyndal
Don John	W. Mayne Lynton
Claudio	John Westley
Benedick	Frank Reicher
Leonato	Fred W. Permain
Antonio	Holland Hudson
Balthazar	Clifford Devereux
Borachio	Edward Longman
Conrade	Harold Meltzer
Friar Francis	Thomas F. Fallon
Dogberry	George Giddens
Verges	Sidney D. Carlyle
Seacoal	Littledale Power
Oatcake	Robert Murray
A Sexton	Arthur Barney
A Messenger	Paul Bern
A Boy	Master Schrader
Two Musicians	Alan Crosland, Harold Van Doren
Hero	Rose Bender
Beatrice	Annie Russell
Margaret	Mary Murillo
Ursula	Henrietta Goodwin
A Lady-in-Waiting	Sybil Maitland

It is an ingenious compromise that Annie Russell has effected between the limitations of her tiny stage at the Thirty-ninth Street and her temptation, in consequence of this smallness, to give a purely Elizabethan setting to Much Ado About Nothing. Her production of the comedy neither has conventional, naturalistic scenic sets nor does it pretend to be frankly Elizabethan. It is a sort of Barkeresque attempt at simplicity and suggestiveness. Plain curtains hid the entrances at both sides. A raised platform in the rear of the stage with a simple drop behind it is also hidden by sliding curtains of similar style. Except for a few chairs and benches, the body of the stage remains bare throughout the performance. Each change of scene is heralded by the rear curtains being drawn together and a new drop curtain substituted—either stiffly painted trees for an out-door picture or the crude, straight lines of house beams or corners for an interior. The action is continuous and flowing, with two brief intermissions dividing the play into three acts. On the whole this was a novel and interesting arrangement which bespoke intelligence and imagination. I liked it.

Almost throughout, the acting was commendable. As Dogberry, George Giddings was amusingly idiotic, with just the proper touch of vanity in his absurdities. If Rose Bender made a somewhat too shrinking Hero, she did not at all events mince her lines. Thomas F. Fallon played the part of the priest with eloquence and dignity. W. Mayne Lynton gave a real sense of character in the small part of Don John. As Beatrice, Annie Russell was charming, a bit too charming in fact. She lacked something of the verve and headstrong wit of the real Beatrice. In modern parlance, Beatrice was "fresh." Miss Russell sometimes (and I think mistakingly) made her modest and retiring.

"LIEBELEI."

A Tragedy By Arthur Schnitzler. Produced By Dr. M. Baumfeld at the Irving Place Theater, Nov. 29, 1912.

Hans Weiring	Ferdinand Martini
Christine	Marianne Lotz
Mizi Schlager	Constanze von Zeckendorf
Katharina Binder	Bertha Walden
Fritz Lobheimer	Otto Stoeckel
Theodor Kaiser	Georg W. Pabst
Ein Herr	Heinrich Marlow

This closely-woven and firmly constructed tragedy (known in English under the title of The Reckoning) was produced with full attention to scenic detail and with the same capable and effective acting that has characterized the work of this excellent stock company so far this season. Schnitzler is just now popularly known here as the author of The Affairs of Anatol, the current attraction at the Little Theater, and the same light satiric note that predominates in The Affairs forms an undertone to Liebelei. The play abounds in delicate contrasts of feeling.

WEBER AND FIELDS,
Who, Once More United, Have Just Opened Their New Music Hall.

"THE DRUMS OF OUDE."

A One-Act Play by Austin Strong; Produced by David Belasco, Colonial Theater, Nov. 25.

Captain Hector McGregor	E. J. Ratcliffe
Lieutenant Alan Hartley	Jack Standing
Sergeant MacDougall	Harry Rose
Stewart	John Thompson
Hindustani Servant	W. S. Phillips
Hindustani Servant	H. H. McCollum
Mrs. Jack Clayton	Eleanor Scott L'Estelle

The Drums of Oude, a one-act play by Austin Strong which has been making a tour in vaudeville under the direction of David Belasco, was seen for the first time in New York last week at the Colonial Theater where it met with the same enthusiastic approval which has marked its reception in various large cities since its debut in this country last Spring in Chicago. It has the enviable record of having played in London for two years. It tells the story of the Sepoy mutiny in India, and the scene is laid in a room of a palace in Northern India occupied by the British troops early in 1857. The officer in command, Captain Hector McGregor, of a Highland regiment, learns that the Sepoys are planning a massacre. A large quantity of powder is stored beneath the floor in the room, and he determines, in case his fears are realized, to set fire to a fuse which he attaches, ready to light at the sound of a bugle. In the meantime he has sent for Mrs. Clayton, the sister of Lieutenant Hartley to whom he has told their danger, but who has promised not to let Mr. Clayton know. McGregor loved the young woman years before, but she chose another man. Now, during the last moment of their lives, he tells her again that he loves her. He also prepares her for the bugle call, saying that the blood of soldiers runs in her veins, and so he knows she will meet death bravely. The call comes. The captain lights the fuse and holds the girl close to his breast. Then, the pipes of a Scotch regiment are heard. Mrs. Clayton stamps out the fuse and they are saved.

For concentrated tenderness, mystery and the thrill of a "big moment," the play is difficult to surpass. It is played by an excellent company and possesses the real Belasco atmosphere. E. J. Ratcliffe plays Captain McGregor with dramatic vigor and Miss Eleanor Scott L'Estelle, gave a charming impersonation of the one woman in the cast. The play derives its title from the constant sound of the drums which call the Sepoys to prepare for the massacre.

'HAMLET."

By William Shakespeare. Garden Theater, Nov. 18; John E. Kellerd, Producer.

Claudius	Charles A. Stevenson
Hamlet	John E. Kellerd
Horatio	Harvey Braban
Polonius	Elwyn Eaton
Laertes	Edward Mackay
Rosencrans	Nicholas Joy
Guildenstern	Edwin Cushman
Osric	Aubri Percival
A Priest	David George
Marcellus	Robert Vivian
Bernardo	Arthur James
Francisco	Thomas Barry
A Messenger	George Playdall
First Player	Harry Calver
Second Player	John Wray
Third Player	Isobel Mersen
First Gravedigger	Theodore Hamilton
Second Gravedigger	Arthur Edwards
Gertrude	Amelia Gardner
Ophelia	Margaret Campbell
The Ghost	Theodore Roberts

Mr. Kellerd has assembled a strong cast to present Shakespeare's drama, and is himself proving an intelligent and interesting exponent of the title role.

"THE MAN IN FRONT."

A Dramtic Episode in One Act. Produced By Minnie Dupree and Company. Union Square Theater, Nov. 11. George E. Lask, Stage Director.

Hector	Arthur Maitland
Walter	James Cooley
Betty, Hector's Wife	Minnie Dupree

This is an unusual and novel sketch—in fact, the most absorbing one-act play I have seen in five years of pretty steady attendance at vaudeville. No author's name is given, but it is said to be by Alfred Sutro. If Mr. Sutro penned the sketch, he certainly has no cause to clothe himself in the bashful cloak of anonymity; and if he is not the author, the audience is entitled to know who wrote this original little piece.

The curtain rises on the drawing room of the home of Hector, a dramatic critic, who is discoursing to his wife, Betty, on the absurdity of the "eternal triangle" situation as he sees it night after night on the stage. He explains how in real life the lover would tell the husband to go to the devil and the husband would not be at all indignant. Departing to the opening performance of a new play where all this will be reversed, he leaves his old friend, Walter, to entertain his wife. Walter, as one suspected, is his wife's lover. But on this particular evening Walter has to tell her the unwelcome news of his engagement, whereat she becomes revengeful. Unexpectedly the husband returns. Betty tells him the truth. Then the dramatic critic employs against Walter all the motions of invective which he had thought so ridiculous when seen on the stage. Just as he is on the point of strangling Walter and turning his wife out of doors, Betty, bursts out laughing and says, "Oh, you donkey! Don't you see that we've made you the star witness against your own theory of the eternal triangle." Then Betty whispers to Walter, "Take your choice. Remain a bachelor and I'll make my husband think my confession a joke. Announce your engagement, and I'll disillusionize him. The consequences of his rage you know." And the curtan falls on all three drinking a toast to Walter's bachelorhood.

Minnie Dupree acts the part of the scheming, jealous wife with skill and resourcefulness. In spite of the time limit, of the play, she does not sacrifice the art of revealing fine and delicate distinctions of emotion. Her inflections and gestures are not used merely to gain a quick, cumulative "effect." They are revealing of character and mood. Arthur Maitland and James Cooley support her adequately.

AT OTHER HOUSES.

WEST END.—A Butterfly on the Wheel with Lewis Waller and Madge Titheradge in the principal roles, was well received by rather a small audience. Those who failed to come, missed a good thing. Evelyn Beerbohm as Lord Elledine and Eille Norwood as Sir Robert Fyffe were excellent, and with the two stars received enthusiastic applause. This week Faversham in Julius Caesar.

The attraction at the Grand Opera House this week is The Quaker Girl with the original company, headed by Ina Claire and including Percival Knight, May Vokes, Nellie McHenry, May Allison, Roland Bottomley, Arthur Klein, Peggy Lundeen, Ruth Lloyd, Lewys James, Gilbert Childs and Maisie Gay.

ACTORS' SOCIETY IN OLD HOME.

The Actors' Society has left its transient quarters, 131 West 40th Street, and last Friday removed to its old home, 133 West 45th Street, New York. An earnest effort is to be made to revive interest in its purposes.

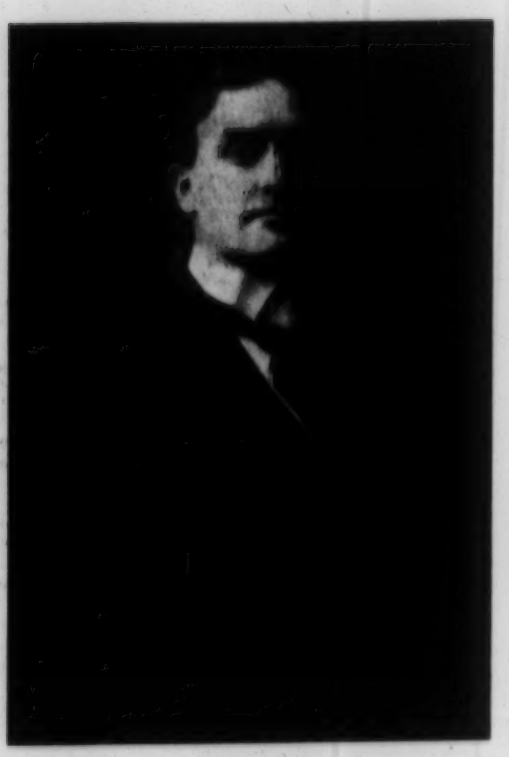
SHAKESPEAREAN PLAYERS PRAISED.

The MacLean-Hanford-Tyler-Drofnah Combination, appearing in Othello and Romeo and Juliet, is reaping some fine press notices through the South. High praise is bestowed on the artistic manner in which the plays are presented.

IMPORTANT ACTORS' MEETING.

An important meeting will be called probably this week to take place on Dec. 22, at which representative players will discuss questions of vital interest to the men and women on the American stage.

PERSONAL



BASIL GILL,
Who Plays the Emperor in "The Daughter of Heaven," Century Theater.

GILL.—There are those who declare that the leading man in The Daughter of Heaven at the Century is the handsomest actor on the English stage. Be that as it may, Basil Gill makes a very imposing sort of Chinese emperor, and that view of him is shared by Pierre Loti, the author of the play.

STURMFELS.—Fritz Sturmfels, the German tenor, sailed for home last Saturday morning, finding things dull here for him at the present time, after completing a tour in a one-act operatic scene, At the Barracks. Mr. Sturmfels will return late in January in connection with an operatic venture of more than ordinary magnitude. Meantime he will appear as guest in several light operas in Berlin, Vienna and Leipsig. THE MIRROR extends hearty well wishes to the dashing tenor, whose address for the present will be care Stadttheater, Leipsig.

DAZIE.—The handsome figure on the cover of this week's MIRROR represent Mlle. Dazie, the dancer, in The Merry Countess at the Casino Theater. The picture is by Gould & Marsden.

THE BACONIAN COMEDY OF ERRORS.

(*Continued from page* 4.)

turns to Shakespeare and reads the prayer of Henry the Fifth the night before Agincourt, beginning "Oh, God of Battles"; and then Richmond's on the eve of the battle with Richard III, "Oh, thou whose captain I account myself," one can but think that Francis Bacon was woefully lacking in poetic imagination.

The Baconians have held stoutly to one absurdity, this one being that the author of the plays was deep read in the classics; that Shakespeare was known to have "small Latin and less Greek," on the testimony of his friend Ben Jonson, and so Bacon must have written the plays. Now, the fact is, the author of the plays had literally small Latin and less Greek, and it has been proved conclusively that all of the classic allusions of the plays are to be found in translations which were accessible during Shakespeare's time. All of his errors came through his inability to read Latin and Greek, for he reproduced all the errors of the translators.

John Dennis, who thrived but a short time after Shakespeare was laid to rest at Stratford, was staunch in his avowal that Shakespeare had no familiar acquaintance with Greek or Roman authors:

"In his tragedy of Troilus and Cressida," wrote Dennis, "Shakespeare introduces Hector speaking of Aristotle, who was born a thousand years after the death of Hector. Alexander is mentioned in Coriolanus, though that conqueror lived about two hundred years after him. The mother of Coriolanus in the Roman history (Livy) is Vetturia, and the wife is Volumnia; and the Volscian general in Shakespeare is Tullus Aufidius, and Tullus Attius in Livy. How comes it that he takes Plutarch's word, who was by birth a Grecian, for the affairs of Rome, rather than that of the Roman histories, if so be that he had read the latter? In Shakespeare's time, there was a translation of Plutarch (North's), and there was none of Livy."

Francis Bacon could not have made these mistakes, and it is right here that the Baconian theory gets deplorably weak in the legs.

The Baconians have produced one advocate—a lawyer, by the way—Mr. George Greenwood, of London, who doesn't proclaim that the moon is made of green cheese; but he has printed a book of over five hundred pages going to prove that there were two Shakespeares: one spelled Shakspere, the actor of Stratford; another, Shakespeare, the author of the plays.

It is a pity that so much good white paper should have been wasted on this glaring absurdity. It is so untrue, misleading, hollow, unsound, irrational, that only a benighted lawyer could have written it, and having all its various misrepresentations disclosed for his edification, would still raise his voice and demand of the jury that they acquit him on the double charge of being asinine and ridiculous.

Having exposed this much of the Baconian balderdash, I can safely proclaim, without fear of contradiction, that when William Shakespeare, following a drinking bout with his friend Ben Jonson, died in 1616, Francis Bacon cabled the New York papers that the immortal dramatist, William Shakespeare, had been gathered in by Gillette Burgess's grim reaper, and that Ignatius Donnelly and George Greenwood would act as pall-bearers.

SOME REPUTATIONS SHATTERED.

Frank Harris, Critic, Has Some Things to Say and Says Them.

Revise your standards of judgment as to the exact position of American and English men of letters.

Frank Harris, Shakespearean critic, erstwhile lawyer in Kansas, and hotelkeeper in France, according to himself, is again on American soil.

Mr. Harris has said a few things since he crossed the gangplank of the ship that brought him back to these, let us hope, not inhospitable shores, and some of them are striking, if not convincing. Iconoclast of iconoclasts, he shatters ruthlessly some of our fondest illusions.

And here are a few:

Emerson is one of the six great writers of English literature. He is the only "crowned king of American letters."

Mark Twain is one of the poorest specimens of the man of letters to be found anywhere.

Longfellow goes along with Mark Twain.

Kipling is a genius who really stopped his output at fourteen. He has done nothing worthy in his late work.

George Bernard Shaw is an abler man than any Cabinet Minister within my recollection.

Arnold Bennett is an able man enough, but how could any man attempt to describe New York after a four day's visit? For the rest he is making £10,000 a year.

His comment on his various occupations and activities during the past is not less radical. Journalist in England, lawyer in America, and hotelkeeper in France, he has found these the lowest stages of existence possible in those three countries.

Despite the fact that he called G. B. S. a plagiarist, anent his play, The Dark Lady of the Sonnets, thereby arousing a terrific conflict in literary circles, he pays him this glowing tribute. "Shaw is an abler man than any Cabinet Minister in office to-day or within my recollection. Cheek, bluff and the capacity to beat the best man of the moment is all that put Balfour or Lloyd-George or Minister Churchill in the Cabinet. On the other hand, a journalist like Shaw must write against the best men of all ages—and journalism is the worst paid profession in the world."

On Dec. 8, Mr. Harris will offer his first lecture, "Shakespeare's Women," at the Lyceum Theater, this city.

"HER LITTLE HIGHNESS."

Title of New Operetta in Which Christie Macdonald Will Next Appear.

Werba and Luescher announce that the title of the new operetta for Christie Macdonald will be Her Little Highness. Henry Blossom has written the libretto and lyrics in collaboration with Fred De Gresac. Victor Herbert has been engaged to compose the music. Early in February the operetta will have its opening performance in New York. Rehearsals will begin by the first of the new year.

GOLDKNOPF VS. BELASCO.

The case of Abraham Goldknopf, the now celebrated author of Tainted Philanthropy, against David Belasco and William C. deMille, again came up before Judge Holt of the United States District Court on Friday. Judge Holt on Saturday decided the case in favor of the defendant, dismissing the bill on the merits, with cost.

PROMINENT CRITICS

FREDERIC HATTON,
Dramatic Critic Chicago *Evening Post*.

Frederic Hatton, co-author of Years of Discretion and dramatic critic of the Chicago *Evening Post*, is a member of an old Virginia family who was educated at Princeton University (M. A.) and the University of Wisconsin. Originally designed by kind parental intention for the profession of chemistry, he went into newspaper work instead, on leaving college. Finding general newspaper reporting uncongenial he decided to be a dramatic critic, resumed his studies at Princeton and, under the direction of Henry Van Dyke, Stockton Axson (Woodrow Wilson's brother-in law), T. Marc Parrot and George MacLean Harper, read several hundred classical, mediaeval and modern plays.

He then went back to newspaper work, first on the Milwaukee *Sentinel*, then the Chicago *Inter Ocean*, Chicago *Daily News* and finally to the Chicago *Evening Post*, where he found his opportunity when Percy Hammond left that paper to become dramatic editor of the *Tribune* in 1909. Mr. Hatton has since that time been critic of the *Post*, increasing its dramatic department from three or four columns a week to a full daily page, devoted entirely to the play-goer and music lover. This department is devoted to reviews, news from everywhere, about plays, music and the theater generally, and a daily column of light comment and comedy.

He has fought steadily for a wider public interest in the theater, the upbuilding of native American drama and consistently urged Chicago managers to produce their own plays and to divorce themselves from acting as "hired men in hired theaters."

With his wife, he is the author of Years of Discretion, a comedy brought forward by David Belasco this season. With Mrs. Hatton he has two other plays under way.

WILL NOT RETIRE.

Sothern and Marlowe Will Continue on Stage Now That the Latter Has Recovered.

E. H. Sothern and Julia Marlowe will not retire next year, after all. The real reason for their promised retirement was Miss Marlowe's precarious health last season. When in Washington last Winter, Miss Marlowe had a severe surgical operation on her throat, and last summer she was again under the knife with the result that the opening of the joint starring season had to be postponed. Miss Marlowe was in a dubious state of health, and Mr. Sothern decided that both would leave the stage for good after next year. In order to save Miss Marlowe this season, it was also arranged that she should appear in but six performances a week. Having played for seven weeks, Miss Marlowe has discovered that she has regained her health—the throat trouble having entirely disappeared—and so the occasion for retiring has vanished. Miss Marlowe is now appearing in all performances. With the decision to continue on the stage, Mr. Sothern and Miss Marlowe have made elaborate plans for the future. They have decided to prepare elaborate productions of Cymbeline, Othello, and Measure for Measure for revivals next season.

DAY JOURNAL OF AN INCONSISTENT

ON THE GENTLE ART OF INTERVIEWING, AND MARY GARDEN AND MARTIN BROWN

TO the ideal interview as practised in the daily Yellow Magazine, or Ladies' Monthly Newspaper, three things are essential.

They are, in the order of their importance: 1—a general dearth of any save the most foregone and elemental opinions on the part of the person to be interviewed; 2—a complete hiatus of even the most elemental imagination on the part of the person doing the interviewing; 3—an atmosphere of genial spontaneousness and cheer between the interviewer and the interviewed, about like that to be expected between an undertaker and the condemned patient he is to bury.

These conditions being fulfilled, the interviewer will proceed to ask the lady or gentleman if he or she is fond of sports, or literature, or outdoor exercises; if he or she has any hobby, or secret ingrowing habit; if he or she approves of hobble-skirts with a slit, or considers Eva Tanguay immoral; if he or she is a suffragette, or believes in osteopathy, antiseptics, Christian Science, the higher pragmatism, or the decline of Roosevelt; finally, what he or she thinks of America.

The latter is especially essential. For nowadays it is rather bad form to interview anybody who is not either just back from Paris or London, or else a born Britisher or a born Frenchman, who is in America for the purpose of studying American labor conditions at the St. Regis, or social amalgamation on the east side at the Ritz-Carlton.

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I have, however, already explained myself as a heretic. My especial method is never to interview people for purposes of publication except by accident. Generally speaking, I always carefully arrange the accident in advance, with the advice and consent of the victim. And having helplessly coralled him (or her), I proceed to do all the talking myself, the better to avoid mutual suspicion and uncertainty. I tell the sad story of my life with variations. If it is a man, I wind up with a formula for a cocktail. If it is a woman, I glow with details of a salad dressing and deplore the extinction of three ruffles and the compressible corset. When I take leave of her (or him) I tell him (or her) that she (he or it) has given me something to think over for years—something to lie awake nights, and meditate upon.

And so I leave my victim infinitely bored, but infinitely relieved. I can see the relief in his eyes. Usually he has about the look of a man who, having been wafted ten miles by a Kansas blizzard, finds himself in a sudden uprightly-seated posture on a bank of yielding moss. He seems not to know how he got there but to be just as relieved. Our parting is always friendly. Next day, or next week, he reads the story of my life expressed in terms of his own mental processes. And once again, he is usually more or less pleased, since it is always my earnest endeavor to make him say all that he never could have said—God willing!—and leave the rest to Providence.

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Once in long æons, however, there occurs a personality with volumes of bona fide interview in the merest glance. Such people don't have to talk. They don't even have to let *you* talk. Or rather, they talk, without speaking, like money or loyalty (if it exists) or eternal spring in the general heart of man. And just once in my life I have known just one woman who could set the whole cosmos of immortal thought working like a steam-hammer with something in the mere line of her bob-tail train, slanting out neath the left side of her Parisian overskirt.

I thought of this, as I mounted the Ritz Carlton elevator, with this woman, after her concert with Ysaye, last week. A very pretty newspaper lady, prematurely grey, mounted with us, and clamored, and begged and raised hands to Heaven for "just a few moments alone with you, dear Mary Garden! Just ten or fifteen minutes, that I may hear you say something about the weather—the weather, and the price of foodstuffs—something that I may print to-morrow morning! Please, please, oh dear Mary Garden!"

It was too amazing. Here was somebody wanting Mary Garden closeted, that she might talk of race-suicide, or sea-sickness, or the instinct of maternity, or the shyness of Salome, or the new switch-a-back skirt. And here was *the* Mary Garden, with a long wearying sea-voyage only a few hours behind her, merely shaking her head—silently, resignedly smiling us into her little salon—and in her great, silent, smiling negativeness, proclaiming the immortal triumph of the superwoman, in a runic language not to be fittingly transcribed by the mightiest poet amongst us.

Languidly she threw aside the white mottled, silvery grey fur that had enveloped her in slant lines from head to foot. She stood a moment, a passive Heaven-storming creature of elusive back-gliding contours, sinuous, sweeping, elastic. Kindly, indulgently, she looked at us—looked far, far down upon my six-feet-two of length and breadth. A thousand interviews were in that look alone. I can never write a hundredth part of them. A thousand lives looked out—the panoramic shift of ten thousand passions, inhibited to stern consistencies of a mighty mimic art—concentrated to a composite of unnumbered hosts of types, ready to flash their suggestion with the intricate simplicity of a telephonic exchange. No two wires in all that complex mechanism of thought, power, will, emotion or expression, but might be connected! And a sister-woman was begging her to retire somewhere and get interviewed!

Interviewed? Why those very eyebrows, glowering above the weary glimmer of a smile, proclaimed all the symbols man might ever decipher. As she looked from under them she might, I felt, draw them together, clench her two palms, and if she so willed, bring the Ritz-Carlton walls crashing about our heads, in the sheer volition of her impulse.

E. J. RATCLIFFE AND ELEANOR SCOTT L'ESTELLE, in "The Drums of Oude."

Only an instant, she stood thus. Then that mighty, smiling silence, pregnant with its thousand interviews, was broken.

"What do you folks think of my figure this season?" she inquired. "Carl Van Vechten is telling me he has never seen it so good since I played Aphrodite."

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Non-essential, off-handed conversation followed with the pouring of tea. Miss Garden alluded, with a pardonable girlish glow to the fact that during the past season in Paris, she would say to her chauffeur on one night: "Drive me to the Opera Comique where I will sing Tosca." And then, on the following night: "Drive me to the Grand Opera where I will sing Salome—never before in the history of either institution," she added, "had that ever happened to mortal woman!"

Singing Tosca for Paris had been, she declared, a most torrential and unmitigated joy. Her soul had leaped out at Tosca, and the soul of the public had met her own somewhere in the perfumed starry firmament of glorious affairs.

"And by the way," she went on, "I have a delicious bit for you which I gave to all the reporters when I landed and none of them had the wit to utilize. It is this: On the day before I sailed from France, I sang Salome in Paris. On the day after I landed in America I sang Ave Maria in New York."

"And not even in a nice sensational theatrical cathedral" observed somebody.

"Nay," she nodded solemnly. "In Carnegie Hall! —Carnegie Hall!—the final, visible presentment, you see, of the Nun in Siberia!"

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It was after all, and as is evident, a very human sort of tea-table conversation, Mary Garden distributed lumps of sugar with a manner of dutiful detachment. Distributing lumps of sugar is not her specialty. Her own tea-cup was absently left empty. A fine insouciance permeated her superb suggestive weariness. So might some fair-haired sphinx, couchant through mystic centuries, lift tolerant quips and kindly sallies, with three or four passing Pierrots.

She asked after the passing show in New York, and someone mentioned the Merry Countess and the dancing of Martin Brown. This I felt to be fortunate. It reminded me that I have long meant to incorporate in some diatribe of the present species, certain of my purely personal views, say rather, feelings and impressions, concerning the dancing of Martin Brown.

I know not what others may think. To me the standard technical laws of this art are as blank as a formula in hydrostatics, expressed in acute variations of cubes, and squares, and x-y-z. I have always seemed to find Martin Brown's dancing a wonderful thing because it is a spontaneous thing, a natural thing, a thing as direct and unimpeded as the trill of a mocking-bird shaken out of a bramble bush into the starlight. He has seemed to dance by the same law of inner necessity whereby a certain Blind-Tom, (visualized from my far-off childhood) used to play bubbling limpid scales up and down the piano. But Martin Brown has neither physical nor mental blindness. In him, on the contrary, harmonious elastic impulses co-ordinate, well nigh ideally, betwixt a perfectly proportioned body and a quick responsive mind. I know, you see, for it was my pleasant fortune to run into Mr. Brown, two or three days since, in the dressing room of that companionable and invigorating chap, Forrest Huff, at the Casino Theater. It was, I am free to admit, one of the those pre-arranged accidents to which I have alluded. I wanted to talk to the young man.

And he did talk, much as I had expected he would talk, with a fresh clean breeziness, like the ozone his dancing mercifully blows into a badly ventilated classic, atrociously re-vamped. He said he didn't do his "flying turns" (or whatever may be their name) because he had learned how, from infancy on, like Mordkin, and he was pretty sure he didn't do 'em right. He did 'em because he felt just like doing 'em always. Those flying-turns were playing flip-flops in his mind, while he waited his turn in the wings.

He particularly astounded me by an apologetic admission that he had never wanted to dance a step, not even on a ball-room floor, until four or five years ago. "It was just up to me," he said. "I was an actor in need of a job, and there was just one job—and I could have that job if I could dance it, or I could walk Broadway with holes in my trousers elbows if I couldn't. So I did."

The admission stupified me. "You—you've just known how a little while like that. Heavens!—then you're a veritable Mary Garden miracle of Lady Terpsichore."

"Oh, no, I'm not," he protested. "I've never yet learned how to fight a bad cold in the head with a pocket-handkerchief, while doing the side-fling or turkey-wing tremble. And since the run of this piece we all have had colds in the head most of the time. It's awful!"

STANLEY OLMSTED.

FOLTZ—MARTIN.

Miss Virginia Foltz, niece of attorney Samuel Shortridge and one of musical comedy's cleverest artists, was married Nov. 23 to Leslie B. Martin, a Los Angeles millionaire and secretary of the Realty Seaboard Company, of San Francisco. The ceremony took place in Los Angeles. Miss Foltz last appearance was as Pepita in Madame Sherry. Her work in Babes in Toyland, The Wizard of Oz and at Weber and Fields is well rememberd.

NAT GOODWIN TO OPEN NEW MOROSCO THEATER.

Nat Goodwin is recovering rapidly from the injuries which have kept him confined to his home for some weeks. It has been arranged for Mr. Goodwin to open the new Morosco Theater in Los Angeles about the middle of December.

LULU GLASER SUED

Wife of Working Partner Richards Asks $50,000 for Alienation of Affection.

Lulu Glaser and Thomas Richards, who are now seen in vaudeville together, were arrested Nov. 30, in Pittsburgh, where they were playing last week, on information made by Mrs. Bertha Richards, asking for $50,000 damages for alienation of affection, the latter charged with desertion and non-support.

Miss Glaser was arrested by a deputy sheriff at the Schenley Hotel and taken to the courthouse, where she gave bail of $2,000 to appear when wanted.

The bill of particulars filed before Judge Josiah Cohen by Mrs. Richards, cites that Miss Glaser and Richards have been members of the same companies and have been engaged jointly in vaudeville, and that they lived together as man and wife, that they occupied the same dressing rooms and by their conduct "caused much talk of scandalous character."

After spending an hour in the sheriff's office, Miss Glaser got into communication with John P. Harris, general manager of the Grand Opera House, and he signed her bail bond. Then she went to the Grand and appeared at the matinee.

When seen about the charges, Miss Glaser said: "This is ridiculous. The woman charges me with stealing her husband away from her. Well, all I have to say is that she has to prove it."

Mrs. Richards, the complaining wife, was formerly a well-known church-choir singer, at one time the leading soprano in the First Presbyterian Church, of Pittsburgh. She has also toured the country, in concert, with the Theadore Thomas orchestra.

CHARLES CADMAN'S NEW OPERA.

To Be Produced by the Boston Grand Opera Company is Promise of Manager Russell.

Charles Wakefield Cadman has again come into the limelight with a new opera which will be called The Land of Misty Water. It is an Indian romantic opera, which Manager Russell, of the Boston Grand Opera company, promised to produce as soon as he heard the score as played by the young Pittsburgh composer. The libretto is woven around Indian legends, by Francis La Fleishe, a full-blooded Omaha Indian who has a college education. It is adapted by Mrs. Oscar Eberhart.

The setting of the opera is laid on the banks of the Missouri River, the time about a century ago.

CHARGED WITH NEGLECTING PART.

Frazee and Lederer in Court Answer Suit for Damages.

Harry H. Frazee and George W. Lederer, theatrical managers, filed their answer in a suit by Richard Carle to recover damages for breach of contract, in connection with the production of Jumping Jupiter, in which Mr. Carle appeared last year. They ask judgment on a counterclaim of $15,000 which they say they lost because of Mr. Carle's action.

The defendants say the play was written to display Mr. Carle's peculiar ability and without him in the cast it was not a success. They charge that he failed to do his part skillfully, became addicted to the use of liquor and was frequently unfit for service. Also that he failed to appear for the performance at Richmond, Va., and that in a score of other cities his acting was bad because of his condition.

OLIVER MOROSCO'S NEWEST PLANS.

Back in New York, Reports Nat Goodwin Preparing for New Play.

Oliver Morosco arrived in New York last week from Los Angeles. He is at work preparing for the production of several new plays; one by Paul Armstrong, called The Escape, is to be presented in this city some time in January.

Another play, The Money Moon, dramatized from Jeffrey Farnol's novel, will be given here early in the new year with Marguerite Leslie, an English actress, in the principal role.

In Los Angeles Mr. Morosco will produce the musical fantasy, The Tik-Tok Man, by Frank L. Baum, author of The Wizard of Oz, and Louis Gottschalk, original director of The Merry Widow and Gipsy Love. This also will be brought East, if successful.

Mr. Morosco reports the almost entire recovery of Nat C. Goodwin from the injuries he received in attempting to breast the heavy surf of the California Coast during the Summer, and which threatened to end his artistic career. Goodwin is now getting ready for his appearance in Los Angeles in a new comedy, entitled Gauntlett's Pride, by Hartley Manners, which will be brought to New York eventually.

Goodwin's lawyers applied for the reopening of the case of Walter D. Turner, a stage manager, which was decided against Goodwin, on Nov. 21. A judgment of $1,022 was entered against him. Goodwin asked to have the judgment set aside on the ground that he had been too ill at that time to come to court or have his deposition taken. The affidavits were submitted to show that Goodwin had recovered sufficiently to appear in court. Decision was reserved.

WEBER'S A PICTURE HOUSE.

"Indiscretion of Truth" Comes to Harris and "A Scrape o' the Pen" Closes.

Instead of beginning its New York career at Joe Weber's Theater, as had been for some time announced, The Indiscretion of Truth was seen in this city for the first time yesterday evening at the Harris Theater, where Augustus Thomas's latest play, Mere Man, ended its brief engagement last Saturday evening. As A Scrape o' the Pen had closed the same night, Joe Weber's Theater was left without a booking.

Accordingly it was turned into a high-class moving-picture house, following a fate similar to that of sundry other regular theaters. Beginning Sunday evening of this week, and twice daily thereafter, Beverly B. Dobbo's, Atop the World in Motion, will be shown.

NEW CHILDREN'S THEATER.

Partial Description of Century Roof Theater Given Out by Lieblers

A partial description of the new theater on the Century Roof, to be devoted exclusively to the entertainment of children, has been given out by the Liebler Company. As is well known, W. K. Vanderbilt provided the funds with which the theater was built.

It is to have the playhouse intimate, yet spacious; open air, yet enclosed, and a nursery and yet a parlor. The theater, while it has but one floor, surrounded by twelve boxes, has a seating capacity of 800. The roof is arched and groined, the stage is low and has the general appearance of the stage of a toy theater in some garret, and the seats are somewhat lower than those of the ordinary theater. The frame of the proscenium is decorated with a frieze, a playful adaptation of the Italian art of the middle of the sixteenth century, modeled by Philip Martiny. The base of this frieze is supported with bits of animal life illustrative of the fables of Æsop and La Fontaine. This idea is carried out through the interior of the building, through eight pictures in Cameo relief in the spandrels of the arches to the boxes. The general color scheme is French gray and subdued white, given play by light tints and suggestive coloring. The open air character of the theater is obtained by the penetration of its arches with windows and the three large French glass double doors that lead out upon the terraced esplanade of the Century Theater roof overlooking Central Park. There are windows in the rear of all the boxes, yet the theater has a warm and cosy aspect. It is the purpose of the Liebler Company to use the theater afternoons only, performances to be given at half past three o'clock, a time convenient for school children.

Rehearsals for the pretty little play which is to delight the kiddies there during Christmas time have already begun. Fifty of the littlest actors in the world crowded into the Red Room at the Century Theater last Friday afternoon and told Hugh Ford, the stage director, they were willing to carry the burden of the Children's Theater on their tiny shoulders. Racketty-Packetty House, by Mrs. Frances Hodgson Burnett, is the play that has been selected to open the new theater. Half an hour of Kinemacolor pictures of educational value will beguile the children's time between the acts.

PARK DARK FOR THREE WEEKS.

After Which Lina Abarbanell Will Open in "Miss Princess."

On Monday evening, Jan. 23, New York will have its first opportunity to judge of the new operetta, Miss Princess, in which Lina Abarbanell is starring under the direction of John Cort. The book is by Frank Mandell, the lyrics by Will B. Johnstone, and the music by Alexander Johnstone. The story is of a modern princess, guest of the Austrian Ambassador and his wife in Washington. She falls in love with a United States cavalry officer and follows him to the far Western mountains, where the joys of love conquer the glooms of duty in time for the final curtain. Robert Warwick plays the part of the cavalry officer, it is reported, with clever effectiveness.

Meanwhile the Park Theater, where the new operetta will be mounted, is to remain in darkness for three weeks, following the closing of A Rich Man's Son at that playhouse last Saturday.

DIVING DIVA MARRIES MANAGER.

Annette Kellermann Gives Friends the Slip and Marries Her Manager at Danbury.

That Miss Kellermann, according to Broadway, had married her manager, James R. Sullivan was not altogether a surprise to her friends for the couple's engagement had been announced on occasions, while the actual ceremony was kept from public knowledge ever since Tuesday of last week, when a license was taken out at Danbury, Conn., and the ceremony was performed by Justice William A. Leonard. Then the secret found its way to Broadway, where the diving queen, who has amused audiences on both sides of the Atlantic, has a host of friends.

Details are meager, but it is said that two of the members of Miss Kellermann's company were the only witnesses and that every one concerned was implored to keep the wedding a secret.

PRODUCTION OF "RANSOMED."

Ransomed, a drama by Theodore Burt Sayre and Cleveland Rodgers, was produced for the first time on any stage at the Providence Opera House, Providence, R. I., Nov. 25, under John Corts management. The play is in three acts and the scenes are laid in New York city. The cast includes Hope Latham, Anne Sutherland, Lola May, Franklyn Underwood, Francis Carlyle, Master Bruce Macomber, Edward Polan, Edgar L. Davenport, Robert Payton Gibbs, Giunio Socola, George Le Guere, Sydney Ainsworth, George Monroe Clark, and F. W. Strong.

LAURETTE TAYLOR AS STAR.

Laurette Taylor appeared as a star for the first time at the Shubert Theater, Rochester, N. Y., Nov. 25, in J. Hartley Manners's Peg o' My Heart, under Oliver Morosco's management. The entire action of the play takes place in the living room of a villa in Scarboro, England, and has as its central figure a wild, mischievous wholesouled girl who has been reared amid poverty in New York, but who, nevertheless, has preserved the flower-like fragrance of a nature born to the wildwood.

The supporting company includes H. Reeves-Smith, Hassard Short, Reginald Mason, Clarence Handyside, Peter Bassett, Christene Norman, Emilie Melville, and Ruth Gartland.

WHERE IS FLORENCE GLOVER?

Anyone knowing the whereabouts of Florence Glover, last heard of in Rochester, Minn., in a tabloid of La Mascot with a man named McCrumish and a young man named Hopper, kindly communicate with her daughter, Dorothy Glover Woodland, 19 Borden Street, Toronto, Canada.

FENCING GIRL SUES RICH MAN.

Beatrice Brevaine de Acosta, formerly known on the stage as "The Fencing Girl," has brought suit for the recovery of $35,000, which he had agreed to pay her if she would refrain from bringing suit "against a third party," against Joseph G. Butler, a wealthy citizen of Youngstown, O. The "third party," Miss de Acosta states in the complaint, is her husband, one Emil Dreyfuss, against whom she had two causes of action, one for the alleged conversion of $3,000 worth of furniture, the other for the conversion of $50,000 worth of stock.

ENDS LIFE IN FATHER'S HOME.

Albert Hudson, Jr., 27 years old, an actor, of New York city, who was reported to be engaged to Jimmie Jimmieson, an actress and the stepdaughter of a wealthy Denver contractor, committed suicide Nov. 25, at the home of his father, 340 West Forty-fifth Street, New York, by Asphyxiating himself with gas. When the news was brought to Miss Jimmieson she visited the house, but did not look at the body, and when she arrived at the Hotel St. Margaret, where she is staying, she became hysterical. The act is said to have been due to the young Thespian being unable to secure an engagemenet. His father refused to state what was contained in a letter received just before his death.

WILL CLOSE JAN. 4.

Miss Billie Burke celebrated the one hundredth performance of Mind-the-Paint Girl at the Lyceum Theater last Tuesday evening. Souvenirs were distributed to the audience. The closing date of her engagement has been fixed for January 4, after which she begins her tour at Philadelphia.

MRS. FISKE'S ENGAGEMENT EXTENDED.

Harrison Grey Fiske, having succeeded in cancelling the contracts which called for Mrs. Fiske's appearance at the Hollis Street Theater, Boston, during Christmas and New Year's weeks, yesterday concluded arrangements with Mrs. Henry B. Harris whereby The High Road will remain at the Hudson until after the holidays at least.

LAUDER TO APPEAR AT CASINO.

Harry Lauder, the famous Scotch comedian and singer will be at the Casino, beginning Dec. 23, for a brief engagement, following the Merry Countess, which has been running there since Aug. 20. The nature of the programme is as yet undecided, but the Shuberts state that he will be the leading feature.

HOPE LATHAM TO BE JOHN CORT STAR.

John Cort has acquired the stage rights of Harry Arkins's new novel, The Red Button, and contemplates Hope Latham for the principal role. Miss Latham has signed a three years' contract with Mr. Cort, and the La Salle Opera House producer is compelled to look for another leading lady. Miss Latham now heads the Ransomed company.

As a vehicle for Miss Latham, as a star, Mr. Cort has purchased the rights of The Flaming Poppy, the first play of an unknown dramatist.

ACTORS MARRY BEFORE AUDIENCE.

Miss Fern Adesse Ferrier and H. Albert Raycol, members of the Social Maid company, were married in Louisville on the twenty-first of the month, on the stage of the Gaiety Theater, in that city, by the Rev. D. E. Winter, of the Zion German Evangelical Church, after the show, with all members of the company present.

A capacity audience witnessed the show and wedding, special guests occupying boxes.

PAUL ARMSTRONG WINS FROM K. AND E.

The Appellate Division of New York city affirmed a verdict of a jury in the Supreme Court in a suit brought by Klaw and Erlanger to recover from Paul Armstrong, the playwright, $1,000 paid him on an agreement by which he was to write a play entitled In Times of Peace. The plaintiffs alleged that the play was unsatisfactory, but the jury held that Armstrong was right in refusing to refund the $1,000.

CONWAY TEARLE MARRIED.

The marriage of Mrs. Roberta Corwin Menges Hill to Conway Tearle is said to have taken place on the 28th of last month, in Jersey City. The Rev. Andrew J. Meyer, who is supposed to have performed the ceremony, refused to either affirm or deny that he had thus officiated. After Mrs. Hill and Mr. Tearle went to Europe together in March Mrs. Tearle got a divorce, naming Mrs. Hill as the corespondent.

McKEE RANKIN COMPANY STRANDED.

Report comes from California that the McKee Rankin company was stranded at Oxnard, in that State. Though the company is composed of excellent material, and the production said to have been very good, poor business attended the venture, as a rule.

ARTHUR SHAW LEAVES "YELLOW JACKET."

Arthur Shaw, who made a great success as the property man in The Yellow Jacket, has retired from the cast, his role being played by an understudy. Another change in the cast is Deborah Nanson in the role created by Grace Valentine.

DIVORCE DECREE GRANTED EX-SHOW GIRL

Mrs. Violet Mae Clarke, former show girl, and wife of Blanchard Clarke, a Jersey City pharmacist, was granted a decree of divorce from her husband, on the grounds of desertion.

Mrs. Clarke charged that her husband deserted her because of her fondness for the footlights.

On his refusal of her plea to return home, she began suit for divorce.

HURT, SUES AMUSEMENT FIRM.

The Race for Life, a Venice amusement concession, was made the defendant in a $50,000 damage action filed in the Superior Court of Los Angeles, by Thomas B. Ellis, a former employe. Plaintiff alleges that he was precipitated from an elevator May 11, 1912, while raising one of the "race for life" automobiles to a starting position, suffering broken bones and contusions.

"THE LANDSLIDE" COMING EAST.

Hampton and Harrison Del Ruth are making extensive preparations for a New York production of The Landslide, the great socialistic drama, which is having a most successful Western tour. Hallet Bosworth and Viola Barry head the cast.

CAWTHORNE ENGAGED.

Joseph Cawthorne has been engaged by Charles Frohman to support Julia Sanderson in his coming attraction, The Sunshine Girl, which will be played for one or two nights outside of New York prior to its appearance on Broadway.

GUS HILL'S UNIQUE PLAN.

Gus Hill has perfected arrangements whereby he can give performances of his six different Mutt and Jeff companies in case of mishaps. For the parts of Jeff Mr. Hill has two midget actors always in readiness to fill any emergency. One of them is located in New York and the other in Chicago, while another is out as understudy.

About two weeks ago Mr. Hill had an opportunity to put the novel idea into execution. One of the actors playing Jeff became ill, and within eight hours, without missing a performance, the emergency actor was ready to take the part.

Should anything occur to any part or all of the equipment Mr. Hill has always in readiness extra productions, which he can ship on at an hour's notice. When it is considered that it requires at least four weeks to equip the production, an idea of the ingenuity of Mr. Hill's precautionary scheme may be appreciated.

BELMONT TRIES TO SEVER BONDS.

Hires Detective to Separate Son from Helen Loraine.

The curtain has rolled up on the second act of the domestic Belmont drama, which began with the marriage of young Raymond Belmont and Ethel Helen Lindner, or Helen Loraine, as she is known to habitues of the Winter Garden, one day about two weeks ago in Jersey City.

August Belmont, the father, traction magnate, financier and multimillionaire, has commissioned William Sheridan, the detective, known among his intimates as "Camera Eye," to discover, if possible, grounds for annulling the marriage.

Sheridan immediately got busy—he was formerly a partner of the famous sleuth William J. Burns—and tried to interview young Belmont and his bride, at the Gosford apartments, 236 West Fifty-fifth Street, where they have been living ever since the wedding, for the purpose of inducing them to agree to a separation. In this, however, he failed. The young honeymooners were not to be disturbed in their new-found joys by any such vulgar and sacrilegious intrusion. So the baffled Sherlock Holmes made his second strategic move.

He crossed over to Jersey City, where he went over the marriage record with Joseph Carlin, Registrar of the Bureau of Vital Statistics of that city, and got the complete story of the ceremony from the officiating clergyman, the Rev. Edmund F. Crewen.

The only irregularity he has so far found is the fact that J. Thomas Trueman, manager of the Sherwood Dog Hospital at No. 107 West Thirty-seventh Street, New York, who was one of the witnesses, gave his address as No. 624 Bergen Avenue, Jersey City. That address is a vacant lot. Moreover, the Jersey City authorities say that Trueman does not live in that town.

Sheridan took the matter up at once with Registrar Carlin, who told him this would not vitiate the marriage. So there you are!

MERE LODGER IN WIFE'S HOUSE.

William H. Gilmour Contests Cecelia Gilmour's Suit for Separation.

In the suit for separation of Cecelia Gilmour against William H. Gilmour, the stage manager, in the Supreme Court, in this city, he answers to his plea for a decree, "we have occupied the same apartment, but we were separated to all intents and purposes as if we were thousands of miles apart."

He declares himself a mere lodger in his wife's home, furnishes her with money to pay expenses, but that is the extent of his dominion as husband. He does not interfere with his wife's acts or exercise control over her, and a decree of the court granting a separation is really as unnecessary as water to a drowning man, says Mr. Gilmour.

Mrs. Gilmour was formerly with John Drew. The couple were married in England.

NOT LILLIAN NORDICA.

Another Guess Coming As to the Identity of the Masked Prima Donna.

All sorts of speculation is rife throughout this city regarding the identity of the masked prima donna, who is appearing at Proctor's Fifth Avenue Theater, billed as "Madame." Among the guesses many mentioned the name of Madame Nordica. This artist, who is now on a protracted concert tour through the West, has communicated her great annoyance at the misapprehension, and through her manager utters a strenuous protest.

Madame Nordica continues her present tour through Texas till Dec. 1, when she will appear with the Chicago Opera company as Isolde.

The advertised salary of $5,000 weekly, has been put forth as the bait; but as Madame Nordica is earning more than that during the same period, in only three appearances weekly, she would hardly deem this an inducement to "do a turn" twice each day.

HAMMERSTEIN ENGLISH OPERA?

Construction of New House for This Purpose Hinges on Metropolitan Directors.

Oscar Hammerstein's latest pronunciamento is to the effect that if the men who control the destinies of the Metropolitan are willing to release him from his engagement not to give grand opera for a term of years he will immediately start the erection of a new house on a very central site, to be devoted exclusively to English grand opera. However, as he is "honorably bound—and bound by law"—to keep his contract with the Metropolitan, all rests with its directors.

Arthur Hammerstein, who is interested in all of his father's operatic undertakings, is in hearty accord with his present views and heartily indorses these.

CAN IT BE TRUE?

Rumored Discontinuance of Damage Suits Between Theater Magnates.

Rumor has it that a truce has been declared between the Schuberts and David Belasco. Three suits, aggregating a total of $450,000 damages, by the Schuberts against Belasco, were requested, by the former, to be discontinued. The action was before Supreme Court Justice Seabury. Attorneys of both parties refuse to discuss their action.

When Mr. Belasco was sued last Summer by an East Side barber for alleged plagiarism and was compelled to testify before trial he blamed the Shuberts for causing the litigation.

LE BARGY PROVES DEFIANT

Despite Threat of Intervention, French Actor Appears at Porte St. Martin.

Henry Bataille's Les Flambeaux, the play supposed to have been founded on the troubles of Mme. Curie, and which kept Paris in a suspense of expectation, more particularly because of Monsieur LeBargy's appearance at the Theater Port St. Martin, in defiance of the Comedie Francaise, saw its premiere at the former house, on the night of Nov. 29.

However, the promised intervention of the authorities of the historic house did not occur when, like Bernhardt and Mr. Coquelin, before him, Mr. LeBargy defied the rules of that famous institution, and having shaken the dust off its boards entered into a commercial enterprise.

The play was well received, although the audience was somewhat wearied by a performance that lasted four and a quarter hours. Although not exactly founded on the recent troubles of Mme. Curie, the play was undoubtedly inspired by them.

CHICAGO TO HAVE 110 MORE THEATERS.

Additional Seating of 60,000 and a Playhouse for Each 3,355 Persons in City.

Chicago has now under construction one hundred and ten new theaters. Seven of them are first-class houses, with a seating capacity averaging 1,200 persons. The others range from 300 to 800, and average more than 500. This means an increased seating capacity for Chicago theaters of 60,000.

The total seating capacity of the theaters now operating is 348,300. With the contemplated increase this will go up to 408,300, or one theater for each 3,355 population.

The total cost will be in excess of $2,000,000.

ACTRESS' PROSPECT FOR FORTUNE

Ralph Herz Discovers Rich Uncle for Helen Luttrell.

Ralph Herz was standing at the desk of the Hotel Baltimore, in Kansas City, one day last week, when he observed an elderly man register the name Michael Luttrell, Douglas County, Mo.

"Have you any relatives on the stage?" Herz asked.

The man replied that he didn't know, but that he had a niece named Helen, the daughter of an only brother, who had come with him from County Cork, Ireland, fifty years ago, and whom he had not heard from for twenty years. It was then found that Helen Luttrell was the long-lost niece, and Luttrell left last night for Chicago. Before leaving he said mineral deposits discovered on his farm some time ago were about to be sold for one-half million dollars, and, having no children, he was going to make his niece heiress to his fortune.

SIR BEERBOHM TREE COMING.

To Look Over "The Daughter of Heaven" and the Century Theater.

Sir Beerbohm Tree is expected to arrive in America within the week on the steamship *Coronia*, and will leave again, for his return trip, on Dec. 12. He comes here to see The Daughter of Heaven, for which he has secured the English rights, and he will decide whether or not he will produce the spectacle at His Majesty's Theater, London.

Another object of Sir Beerboum's, is to look over the Century Theater, in this city, with a view of deciding whether or not to arrange for the production of Henry VIII. in that house next Fall, having discussed this project several times with Otto Kahn, in London.

The rumor that Sir Beerbohm is to manage the Century Theater has been contradicted.

FELLOW PERFORMERS SYMPATHIZE.

Vaudeville Actress Hears News of Mother's Death but Performs Duties.

Miss St. John, of the musical team of Jura, Reed and St. John, just before a matinee performance at the Empress Theater in Kansas City, received a telegram informing her of her mother's death at New York city. She was not even aware of her mother's illness, and it was with difficulty that she bore up under the strain; but despite Manager Bronson's advice not to appear, she insisted on taking her place in the act.

General sympathy of her fellow professionals was bestowed upon her and Miss St. John's room was crowded with friends who endeavored to cheer her with comforting words of encouragement.

As the funeral took place before Miss St. John could reach home, she did not attend.

SINGER SAVES BANKRUPT COMPANY.

Margaret Richey Becomes Owner and Manager of "Elijah" Company.

From Syracuse, N. Y., comes the news of the stranded Majestic Opera company, which was organized in New York city a few weeks ago, for the purpose of presenting a stage version of Mendelssohn's Elijah, and its revitalization, under the management of Miss Margaret Richey, who sang one of the minor roles.

The manager laid down an hour before the bankrupt company was to have left Cleveland, for Rochester, one day, week before last, and sadness and despair prevailed all along the line, from the prima donna down to the property man, when Miss Richey stepped forward and offered to buy out the company, which for a young woman of twenty-two is "going some." But that is what happened, and now Miss Richey owns and manages the entire affair.

"It is just too wonderful for anything," she declared in unaffected, girlish glee, when seen about it in Syracuse. "I am prima donna, owner and manager of a real, live grand opera company. It's the best fun in the world."

The company had been drawing good houses, but something seemed to slip in the management. First the orchestra went on strike, then the women of the chorus showed symptoms of artistic temperament—according to Miss Richey—and finally the box-office began to show effects—the crisis of any production's malady. An hour from train time, not a dollar in the crowd, everybody hungry and everybody thoroughly angry—and they all had the artistic temperament.

With her sister, Mrs. Joseph Folk, who always accompanies her, she strode into the lobby of the Statler Hotel, and there sat all the singers. The aroma of delicious viands floated through the circumambient air and made the nostrils quiver. A procession of well fed, contented people came out of the dining-room, and here sat these poor, hungry souls—chewing gum. At first the humorous element struck Miss Richey; but in a moment she realized the tragedy of it. She briefly consulted with her sister, then called up the owners of the production on long distance telephone, and the transfer was completed within half an hour. The new manager arranged everything to everybody's satisfaction, all hands were re-engaged, and the company resumed its itinerary in best of spirits, arriving in Syracuse in time for performance.

Miss Richey had not a bit of trouble until the company arrived in Syracuse, when a couple of Italians came to her and began to squeal "money! money! money!" She told them Saturday was pay day and they would have to wait until that or leave. They left, and happiness reigned supreme.

Miss Richey is a St. Louis girl and has pursued her vocal studies in New York. This is her first season on the stage.

THOUGHT LOST IN THEATER FIRE, LIVES.

Iroquois Theater Fire Victim Discovered Alive by Mother After Nine Years.

An echo of the terrible Iroquois Theater fire comes in the shape of a romantic story from Grand Rapids, Mich.

Mrs. Ella May Heat, a nurse in the Red Cross Hospital, Chicago, who is visiting her daughter, Mrs. Sidney Burrows, at West Grand Rapids, has been mourned by her for nine years as dead, supposing that she had perished in the theater fire.

On that day Mrs. Heat (or Maxfield, as her name was at that time) attended the matinee with a friend. When the fire started they became separated. The friend escaped, but as no trace of Mrs. Maxfield could be found she was mourned as lost.

Mrs. Maxfield had been badly injured and taken to the Red Cross Hospital, where for a long time her life hung by a thread and her mind was a blank.

Upon her recovery she learned that supposing her to be dead her husband had married again and her only child, Mrs. Burrows, had changed her residence.

Under the circumstances Mrs. Maxfield thought it best to conceal her identity until now under an assumed name.

ASPEN OPERA HOUSE BURNED.

Early Morning Blaze Threatens Destruction to Entire City.

The Wheeler Opera House, at Aspen, Col., and for years considered the finest structure of its kind in the State, was destroyed early this morning. For a time the flames looked like they would sweep the town, but prompt work and a calm night saved the fire from spreading.

The opera house was built of Peachblow brown sandstone. It was valued at $100,000. It is owned by George W. Boyce, of Denver. None were hurt.

BABY SENT EAST BY THEATER.

Mother Perished in Fire Which Destroys Los Angeles Hotel.

A physician and trained nurse were employed by the management of the Empress Theater, Los Angeles, Cal., last week, to take Baby Harrington, whose mother perished in the Hotel St. George fire recently, to her grandparents in Chicago.

The body of the mother was shipped East at the same time.

A benefit performance was held on Friday, Nov. 29, in T. M. A. Hall, Los Angeles, to realize a sum sufficiently large to aid the stage folk who lost their personal effects in the St. George Hotel fire, in that city. Sympathizers united to demonstrate their regrets and help replace the necessary losses.

LOTTA, LADY BOUNTIFUL.

Famous Actress, Long Retired, Active as Philanthropist

Lotta, one of the two richest actresses in America, will distribute shoes and stockings to the poor children of Boston. The benevolent actress has lived in retirement for many years and is now only a memory. Her savings, during her active career on the stage, were invested in real estate, and in this she was exceedingly fortunate. One instance of her many deals is still related in New York real estate circles as basis for a standard tale:

She had an agent to whom she had given authority to pick up bargains whenever he saw them. This man entered into a contract to buy a few lots in Harlem. The price was $9,000. When Lotta came to town next time she went and saw the lots and threw up her hands in horror. She repudiated her agent's act and tried to get out of the contract, but she could not. She had to pay the money and take the property. She mourned for a year or two and then she ceased to mourn. Within fifteen years of the time of purchase she sold those Harlem lots—they were in 125th Street—for $198,000.

FRENCH PRIMA DONNA IN ARMS.

Objects to Having Cubist Portrait Exhibited and Threatens Painter with the Law.

Mlle. Zina Brosia, prima donna of the Paris Grand Opera, celebrated artist and acknowledged, whose elegance distinguishes her even in the gay French capital, is threatening an artist of the Cubist school with suit if he dares exhibit her portrait, painted in that futurist style, to the public gaze.

Prima donna like—aye, woman like—Mlle. Brosia has her vanities, and she asserts that this super-impressionist effort to immortalize her on canvas makes her appear like a Byzantine figure in heraldic attitude.

Says Mademoiselle Brosia, indignantly: "It is not a portrait, it is a caricature. I know that art is not of yesterday, nor of to-day, nor of to-morrow—it is eternal. But I am of to-day. Why should an artist who looks centuries ahead picture me as one of his visions?"

The painter, whose colors seem to have been thrown on with a pot, however, is not intimidated by the lady's threat, claims indignantly the right to exhibit the product of his brush, and will not give way to the singer's protestations. So here is a pretty quarrel.

The Cubists, in their art madness, have deliberately overthrown every canon of established and conservative art. They are laughed at and ridiculed, but they stick to their faith.

NARROWLY AVERTED TRAGEDY.

Vivian Blackburn, Overcome by Dizziness, Attempts Plunge from Monument.

Vivian Blackburn, now playing in Syracuse Mo, had a very narrow escape from death while the company was playing in Baltimore last week.

Never having been in the City of Monuments before, Miss Blackburn could not resist the lure of the Washington monolith, from which to obtain a birds-eye view. The constant winding of the circular stairs made Miss Blackburn dizzy, and when she reached the top and walked out on the narrow edges which run around the apex 204 feet from the street, she tried to jump off. The young Baltimore society man, who was her escort, prevented this after a struggle, at the end of which she collapsed. Her shrieks and the fight had attracted a large crowd, one of whom summoned both the police and fire department. A couple of officers carried her to the open air, where she revived sufficiently to be removed to her hotel.

WM. F. BARRY UNDERGOES OPERATION.

William F. Barry, manager of the Clara Turner company, underwent an operation for appendicitis at the Sisters Hospital, Watertown, N. Y., on Friday. "Billy," as he is known to his many friends, was born in Norwich, Conn., May 12, 1880, the son of Mr. and Mrs. P. F. Barry. He made his first appearance in amateur performance of Handy Andy at the Breed's Opera House in 1897, at Norwich. For the past six years he has been identified with the management of Clara Turner and her company. When taken sick he was playing Gus Heltel, in The Blue Mouse. His many friends will wait with much interest the glad tidings of his complete recovery.

PROFESSIONAL PROTECTION.

A clever and unique proposition for the theatrical profession is being offered by Joseph Goldstein, who recently opened offices in the Gaiety Building. He writes insurance policies for theaters, actors' costumes, personal effects, and, in fact, everything pertaining to the theatrical profession. This new insurance has a great deal of value, especially to those of the profession whose wardrobes, jewelry, or other personal effects amount to several hundred dollars. His policies will cover loss from fire or any cause whatever, no matter in what part of the world the company or actor is playing.

THE NEW YORK
DRAMATIC MIRROR

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

THOSE OBNOXIOUS CURTAIN CALLS.

The present-day arrangement of the theater curtain is responsible for a bad habit. Time was when the acclaimed actor acknowledged the "bravas" that greeted him before the curtain, while the stage hands proceeded leisurely to set the scene for the next act. In this way the illusion was not interfered with. Even that was a reprehensible custom, for it made the actor step out of his part for the time being. Mr. MANSFIELD sought to overcome this by quickly removing his make-up before answering a curtain call, and usually he postponed this till the close of the play. Being an artist, he grasped the importance of keeping his audience under the spell of the illusion which the character had created.

This is now rendered almost impracticable by the curtains which, in conformity with the fire laws, are raised and lowered on taut wires at both sides of the proscenium. But the custom of individual or company curtain calls is inartistic and obtrusive, and is so recognized by the best ethics of the profession.

HOLBROOK BLINN is quoted on the subject in an interview published in the Portland *Oregonian* of a recent date:

"I would like to make a prophecy that all kinds of calls—company calls and curtain calls—will be abolished as out of date within five years. Illusion is the great thing in the theater and the demand for it is constantly growing. Calls before the curtain murder illusion. Let me give you an example. We'll take The Boss. Miss EMILY STEVENS and I have been quarreling in the play. Comes the applause. Up goes the curtain. And I take Miss STEVENS lovingly by the hand and smile like a Cheshire cheese. Is that consistent?

"Calls are out of the picture and away from the play and have got to go. Frequently of a first night the company knows its calls better than it knows its parts. Why should I for a little applause from a good-natured audience bow and smirk and roll my eyes to the gallery?"

In the opinions of the most conscientious players Mr. BLINN is right, and THE MIRROR hopes that he may not prove a false prophet.

REACHING OUT.

There is just the glimmer of a prospect that the stock company system, which is so rapidly developing throughout the country, is about to develop a new phase of activity. The evidence that a broader policy is about to develop comes from Los Angeles, Chicago, Boston, and Milwaukee, where intelligent management is reaching out after new plays, and varying the monotony of presenting comedies and dramas which have outlived their novelty by producing plays not before seen.

Intelligently directed, the experiment has proved signally successful. Los Angeles has become, next to New York, the most important producing center in the country.

Here lies the true future of the actor-manager, as the history of several successful men at present in the metropolitan producing field will evidence. It was successful in the case of the former Dearborn Street Theater, Chicago, and it was moderately successful in Cleveland, where VAUGHAN GLASER varied his programmes with original plays from which he afterwards derived considerable revenue. Needless to say, the same policy made OLIVER MOROSCO one of the foremost managers in the United States.

In Boston JOHN CRAIG is making productions of new plays, and in Milwaukee MRS. JAMES A. STEWART, directress of the Repertory Players, is about to initiate a similar policy.

It does not follow that every manager who makes the venture is assured of a fortune; but it is hard to understand why the head of an established stock company, given ability and intelligence, should scorn to experiment in a field which offers such flattering prospects of success.

GOLDKNOPF VS. BELASCO.

Possibly before the present issue of THE MIRROR is in circulation, Judge HOLT, of the Federal Court in New York, will have decided the suit of ABRAHAM GOLDKNOPF vs. DAVID BELASCO and WILLIAM C. DE MILLE, in which the plaintiff alleged that DE MILLE's play, The Woman, was a plagiarism of his drama, Tainted Philanthropy.

MR. BELASCO, who produced The Woman, wisely decided to give a performance of the two plays in order to enable the court to determine the question at issue. The result, as concerns the public, which was permitted to witness the two performances, is a complete vindication of the defendants in the suit.

It should not, however, be suffered to pass as a rock-bound precedent that all claimants in Mr. GOLDKNOPF's position have a similarly untenable ground of action. It should not be forgotten that, according to recent competent testimony in court, it is "a custom of the profession" to build up plays with materials taken from other plays, regardless of proprietary ownership or questions of conscience.

ON THE RIALTO

After putting twenty actresses and twenty divorcees into juxtaposition, Marshall Taylor, the Philadelphia theatrical manager, with a penchant for statistics, enriches the knowledge of the nation with the information that the average life of stage marriages is seven years, six months, three days and seventeen hours. He stops at the minutes and seconds.

♠

The joke about Abraham Goldknopf's Tainted Philanthropy is that Edwin Milton Royle, during the performance thought he recognised a suspicious resemblance in it to one of his own plays, and intimated to J. I. C. Clark that he had been made the victim of a designing plagiarist.

♠

The long arm of coincidence is touching elbows at Union Square and shaking hands with Harlem this week. At Keith's Union Square Theater, Kathryn Kidder is appearing in a condensed version of her great success, Madame Sans-Gene, the play that made her famous, and the Keith's Harlem Opera House Stock company, Priscilla Knowles is playing Catherine, in a full production of the Sardou drama. When Miss Kidder first played Sans-Gene, her production was staged by Walter Clarke Bellows; and Mr. Bellows is now stage-director of the Harlem house. Such coincidences are sufficiently rare to excite comment.

♠

Our famous players of to-day are not going to deny posterity the pleasure of gazing upon their faces and therein studying the mystery of their greatness. John Barrymore has just finished a six week's session before the easel of Mlle. Andree Leinque, who is now exhibiting the result at Knoedler's, while John E. Kellerd has been similarly immortalized by an eminent artist, J. Edward Simmons, in a heroic portrait of himself in Hamlet, which is exhibited in the lobby of the Garden Theater. Now for the gramophone.

♠

Wilkie Collins, who furnished more than one playwright with material for a drama, is admittedly the source from which J. Hartley Manners derived The Indiscretion of Truth, just produced at Harris's. It is founded on Collins's old novel, Man and Wife, which in turn is interesting because it was in an adaptation of this work that Clara Morris scored her first New York success.

In 1870 Augustin Daly, always on the lookout for fresh talent, drafted Miss Morris from John Ellsler's Cleveland Stock company. At this time Clara Morris was described as a slim, pale, quiet little creature, and needless to say, she was almost lost in the Fifth Avenue company, then full of famous players.

Miss Morris was cast for a small part, and Agnes Ethel, the leading lady, was of course, scheduled for the leading emotional role of Ann Sylvester. Just then Miss Ethel sprained her ankle, with prospects of being laid up for a month. Mr. Daly substituted Fanny Davenport, but she failed to show the proper spirit in the part. Then Kate Claxton and Linda Dietz were tried, but neither suited Mr. Daly.

Then, by inspiration, or in despair, he gave the part, with a few brief instructions, to the little Morris, greatly to her delight, but to the undisguised disgust of the older members of the company. Yet, though others were frankly doubtful, Clara Morris felt that her opportunity had come.

Hurrying home with her precious part, she sat up all night studying it. Next morning at rehearsal she was letter perfect, and Mr. Daly, already troubled about the part, was much pleased with her industry and aptness. But "the little, pale girl," as he called her, refused to act at rehearsals. With the exception of an occasional emphatic speech, he could get nothing out of her to indicate that she would do more than recite the part, poll-parrot-wise. Still, the spirit of prophecy, or pertinacity in following first impulses, determined him to try her to the end.

The opening night came, and the house was sold out. All the players were ready, excepting Miss Morris, who was said to be ill. A messenger actually found her in bed, feverish with excitement and suffering from the spinal affection which nearly ended her life later on. Nevertheless she scorned a carriage, and insisted on walking to the theater, to work off her nervousness, although she was obliged to sit down on some convenient doorstep every now and then, to rest and cry a little.

Mr. Daly apologized before the curtain for Miss Ethel's non-appearance, and stated briefly that Miss Clara Morris would appear in her part, plainly indicating his doubt as to the outcome. When the curtain rose all the old Daly favorites, James Lewis, D. H. Harkins, Mrs. Gilbert, Kate Claxton, Linda Dietz, etc., were warmly welcomed; but nobody in the audience seemed to know the pale little girl in the role of the governess, who remained in the background during most of the first act, until at the climax she startled everyone with a Vesuvian outburst of passion.

They were watching for her when the curtain rose again; and during the second act she developed such intensity of power, sincerity of speech, fury expressed in choking emotion, and tenderness interpreted by streaming tears, that half the audience wept with her. After that all were under the spell of the little pale girl, and Clara Morris's career began.

THE USHER.

BOOK REVIEWS.

THE FACE UPON THE FLOOR, AND OTHER BALLADS, by H. Antoine D'Arcy. Published by William G. Hewitt, Brooklyn, N. Y., 1912.

The author has rested from his labors at the Lubin studios long enough to collect in a neat little book of more than a hundred pages a goodly number of his widely familiar verses. In a brief preface he explains: "When I wrote 'The Face Upon the Floor,' which was in 1887, I had no idea that it would receive the favor which it has. The popularity of the story induced the publisher of a Bowery song-sheet to issue a song which was a bad plagiarism, and, to get away from my copyright, he called it 'The Face on the Barroom Floor.' Strange to say, the public has accepted the latter title, which is not correct."

This information will surprise many readers who have long known of the work by the wrong name—probably it will be news to not a few who have recited the piece for years and have won untold rounds of applause by reason of its dramatic attributes and its effectiveness when accompanied by appropriate acting and soft music. Sundry of the other ballads are personal tributes to friends of the author, and a large number are of special interest to the people of the stage.

—

FLOWERS FROM THE WAYSIDE. A Book of Verse by David Banks Sickels. Published by George Layton, Paterson, N. J., 1912.

There are seventy-five pages in Mr. Sickels's little book of varied verse, and upon these pages are printed many lyrics of more than passing delight. There are some of the seasons, others of the Orient, sundry of personal reminiscence of notable folk, one or two of the American aborigines and not a few of simple love-charm. The author has facility of rhythm, ease of versification, and grace of style. One number, perhaps, the best of all, is a quartette of verses entitled "It Cannot Be." The absolute truth of its words and the plain, unassuming fashion of their expression must charm any reader, it would seem.

The little book, tastefully printed and neatly bound, is dedicated to Charles Major. The author incloses a long list of testimonials from prominent persons attesting the pleasure that they had derived from a previous work from his pen.

—

LITTLE WOMEN, OR MEG, JO, BETH AND AMY. By Louisa M. Alcott. Players' Edition Illustrated from Photographs of Scenes in the Play. Boston: Little, Brown & Company. 1912.

Little, Brown & Company, of Boston, who are the standard publishers of the illustrated editions of Miss Alcott's famous stories, are to be congratulated on this pleasing players' edition of Little Women. A dozen admirably clear photographs, taken from scenes of the play, Little Women, as it is now being produced at the Playhouse, lend real charm to the volume. Typographically, the book is excellent; seldom is there a blurred letter of print in the six hundred odd pages. The paper is light, yet not dangerously thin, so that the volume is compact and not unpleasantly heavy. The spacing is also generous enough for easy reading.

Who, in his or her youthful years, has not read this classic for young folk? And what playgoer, we are tempted to ask, will be able to resist the temptation of buying this volume as he passes through the lobby of the Playhouse and renewing the pleasures of his earlier years?

THE CALLBOY

MILDRED'S MIND.

Small place appears for modest me
In Mildred's mind—
Her last resort would seem to be
The undersigned:
Perhaps when she is old and dumb,
And deaf and blind,
Some chance at last for me may come
In Mildred's mind.

For Mildred is a show girl now
At forty per,
Thus I appear to be somehow
Quite out with her;
And yet, of course, one cannot know—
'Tis womankind—
And I can't tell what still might show
In Mildred's mind.

Two well-dressed women were passing along Broadway at Forty-sixth Street the other evening. These interesting facts were gleaned by overhearing their conversation, a bit of eavesdropping which it was impossible to avoid:

"Oh, have you seen this new thing, The Yellow Jacket, at the Fulton Theater?" said one.

"No," was the reply. "I haven't. Is it worth while?"

"They tell me it's simply immense," she was informed. "One man plays the whole chorus and another plays all the rest of the company."

It reminded me of an instance which I recorded in this column away back in the days of the old Weberfields music hall when Clyde Fitch's lamented Nathan Hale was running its brief career at the Savoy. Two young men of the formidable type known as "clean-cut" were seated directly behind and this was what I overheard between acts:

"Ain't you been to see this new play, Nathan Hale, to the Savoy?" asked one.

"Not yet," returned his companion. "Is it any good?"

"Gee! It's great!" he learned. "Didn' you never hear of Nathan Hale?"

"No—who was he?" was inquired.

"Why," deprecated the historian, "you must have seen his statute in City Hall Park where it says underneath how he was sorry he had only one wife to give for his country!"

A beetle-browed citizen, with a delivery-man's cap and a smudgy receipt book, stuck his head far enough into the Wallack's Theater lobby the other afternoon to scowl at Manager Charles Burnham, and grunted: "Box for Mamie Simmons; ninety cents collect."

Mr. Burnham haughtily remarked that there had been no Mamie Simmons at Wallack's so long as he, Burnham, had had anything to do with the house.

"Gwan!" returned the visitor. "It says here on the box 'Mamie Simmons, Wallack's.'" Mr. Burnham languidly walked to the door and looked at a huge frame, containing pictures in various poses of "the best dressed woman in the world."

"Madame Simone," said the manager softly. "Bring it in. She's playing here now. Wait till I tell Gaston Mayer." When Mr. Mayer heard about the Mamie Simmons incident he fainted almost fatally.

Prevarication, when practised as a fine art, sometimes leads to uncertainty of facts. A New York press representative had occasion to speak of one of our younger dramatists, and called upon his assistant to find whether or not George Bronson-Howard uses a hyphen in the last two-thirds of his name. Upon learning that such is the case, the knight of the pen turned back to his desk muttering: "That's what I thought; I forgot he was married twice."

Eugenie Blair has a Christmas story which is seasonable if not strictly Prohibitionist. "When crossing the border between Canada and the United States," declares the actress, "I found the customs officials very strict, and one of the most difficult articles to smuggle by them is conceded to be Canadian whisky.

"On this particular occasion," she continues, "I was bringing over a quart of the very best for some Buffalo friends, when the inspector, who insisted upon going to the bottom of things, discovered the little Christmas cheer.

"Don't you know, young lady," he said sternly, "that all you are allowed in hand baggage is wearing apparel?"

"But, sir, that is wearing apparel," replied Miss Blair sweetly, with the accent on the "is."

"Wearing apparel!" thundered the outraged official, holding up the quart.

"Why, yes, sir," she replied meekly; "that's my nightcap." And it went by.

THE CALLBOY.

EDITOR'S LETTER BOX

(No replies by mail. No attention paid to anonymous impertinent, or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.)

Bertha S. Pope, Brooklyn, N. Y.—Corine Cantwell is with the Garrick Players, Elmira, N. Y.

M. King, New York City.—Lillian Russell was born at Clinton, La., Dec. 4, 1861.

H. C. Shaw, Springfield, Mass.—The Brute was played at the Majestic Theater in Brooklyn, N. Y., last week. Ruth Shipley is still with the company.

J. O'C., New York.—'Way Down East received its first New York production at the Manhattan Theater, Feb. 7, 1898.

PLEASED WITH "MIRROR'S" LETTER SERVICE.

Editor DRAMATIC MIRROR:

SIR.—I thank you for your trouble and also for the prompt way in which all my mail is forwarded. MARIE PARKER,
With Gilbert and Sullivan Opera Company.
KANSAS CITY, Nov. 23, 1912.

CORRECTIONS NOTED.

Editor DRAMATIC MIRROR:

SIR.—In the very well written interview with Mr. Tyler appearing in the current MIRROR there are a couple of little inaccuracies which Mr. Tyler has pointed out. He is quoted as saying that he saw the box-office statement for seats of one performance by Duse in Florence "that ran to $7,000." What he did say was that the receipts ran to 20,000 francs, which is a considerable difference. Then he is made to say that he has seen "other great actresses play in Paris to houses filled at $8 a seat and in London at $7.50 a seat." What he did say was that he had seen the Russian dancers (specifically) play to $8 a seat in Paris and in London to $7.50 a seat. If you feel like making a little note of this it would be gratifying to Mr. Tyler.

W. W. AULICK.

Nov. 24, 1912.

WHY THEY PREFER "MURRAY."

Editor DRAMATIC MIRROR:

SIR.—To revert briefly to the subject of the selection of an authority that would insure consistency and accuracy, in so far as is possible, in the matter of disputed pronunciations of words used in plays produced at the Century Theater, let us recall the fact that Murray was chosen after consultation with several professors of the English departments of leading American universities, not one of whom, to our knowledge, is British by birth or education. We cannot for a moment admit your claim that adherence to this authority would result in dialect, and we made it a practise, not only in producing The Garden of Allah and The Daughter of Heaven but in all our productions, to refer all our difficulties in pronunciation to Murray.

We do not have to point out to you that, just as it is said that one may find support for any theological contention in the Bible, one may justify almost any eccentricity of speech with the aid of one or more of the many American lexicons. The late Professor Carpenter of Columbia used to tell a story illustrative of the wonderful manner in which some of these "authorities" are compiled. A jury of forty or more eminent pedagogues is selected, and the editor sends to each a list of the problems encountered by his staff of employes in the course of their day's labor. Professor X is deep in the perusal of the day's news when his wife opens the mail. "The A B C dictionary wants to know if you may say Au-to-mo'-bile or Au-to-mo-bile'," says Mrs. X. The professor looks up from his paper. "What do you say, my dear?" says he. "I should say Au-to-mo'-bile," she replies. So Professor X puts his little cross in the space in front of Au-to-mo'-bile, and the editor's secretary makes out a little table showing that of the jury of forty, twenty-two favor Au-to-mo'-bile and eighteen Au-to-mo-bile', the former having carried the day.

Very truly,
THE LIEBLER COMPANY.

ESTHA WILLIAMS IN "A MAN'S GAME."

Arthur C. Alston will close a fifteen weeks' tour of Estha Williams in A Man's Game at Oklahoma City on Nov. 30, having proven the merit of the play and fulfilled his contract of fifteen weeks' production this season with the owners, Darcy and Wolford, and the author, Owen Davis. He will lay aside the play until the first of next season, when it will open early, play a long Southern tour and then go to the Pacific Coast.

The tour this year was opened the middle of August in Pittsburgh, and, after playing a few of the Stair and Havlin houses, Manager Alston jumped the attraction into the higher priced houses, playing New Orleans, Texas and Oklahoma.

RECORD OF DEATHS.

CHARLES EDGAR PASCOE, author of the *Dramatic List*, London, 1884-1894, died at his home in Wellington, Surrey, England, on Nov. 9, at the age of seventy.

ALFRED C. CALMOUR, dramatist and former actor, died in London week of Nov. 3, after having his arm amputated.

WILLIAM E. CHANDLER, a professor of music and a composer of note, died Nov. 21, in New Haven, Conn., of malaria. He is survived by a second wife and three children.

E. WOODWORTH MASTERS, an authority on dancing, died at his home in Roxbury, Mass., Nov. 22, in his seventy-ninth year. He was the originator of many dances.

LYMAN H. LAMB, door-keeper for many years of the Columbia Theater in Washington, died Nov. 18, in his eightieth year, of heart disease. He was well known to many theatrical people.

WILLIAM FLAVELLE MONYPENNY, director of the Times Publishing Company, died Nov. 24, in London, England, at the age of forty-six. He was assistant editor of *The Times* 1894-99, going to South Africa in the latter year to edit the Johannesburg *Star*, resigning (after seeing active service in the Boer War) in 1903.

ROSE SNYDER, well known as an actress in the farces of Charles Hoyt, died Nov. 21, in her home, 102 West Ninetieth Street, New York. Her death was caused by heart disease, which caused her to retire from the stage. She was in the companies of Nat C. Goodwin, David Belasco, and Chauncey Olcott, together with her husband, Matt B. Snyder.

LLOYD P. AUSTIN, an actor in the Miss Princess company, died Nov. 21, in Chicago, from pneumonia. He is survived by his parents and two sisters, who live in New York.

MORRIS BILLINGS, a member of The Little Tenderfoot company, died in Rochester recently of Bright's disease. It is thought that the news of his father's death brought on the attack.

MICHAEL J. JORDAN recently died in Louiston, Idaho, while a member of Walker Whiteside's company. He was for forty years prominently identified with the dramatic profession. His early associations were with such stars as Lotta, Edwin Adams, Mary Anderson, Edwin Booth, and John McCullough. He was a member of the Actors' Order of Friendship and Elks.

VICTOR E. SORLIN, a well-known 'cello soloist, died yesterday at his residence, 77 West Sixty-eighth Street, from pneumonia. Mr. Sorlin was thirty-four years old, and is survived by his wife, a son and daughter. He was connected at different times with many of the prominent orchestras of this country as first 'cellist. Among others he played with the Chicago, New York and Boston Symphony Orchestras. He also was the owner of a bureau for musical artists. Mr. Sorlin was born in Worcester, Mass.

GEORGE FASSNACHT, formerly of Chester, Pa., died at Heidelberg, Germany, on Nov. 19. Fassnacht was the husband of Elisabeth Murray, who was leading lady with Madame Sherry, and whose home is in Philadelphia. She is playing in vaudeville in New York.

BURTON R. LEAVITT, forty-one years old, died at his home in Putnam, Conn., on the 20th of the month. He was known as the composer of several light operettas, and one grand opera, which were produced by local amateur societies in the New England States. Mr. Leavitt was also a writer of ability, and was the editor of a quarterly magazine for the past three years.

CHRIS IMBOLT AND WIFE were both killed in a train wreck Nov. 13, at Irvington, Ind., on the Cincinnati, Hamilton and Dayton Railroad. They were both well known vaudeville performers.

MRS. LEWIS WALLER, formerly Florence West, the wife of a well-known actor-manager, died in London after a short illness. She had a very successful career while on the stage. She was born Dec. 15, 1862.

MRS. MABEL FRANCES GISSING, queen of the Coney Island Mardi Gras carnival in 1908, and the wife of Mr. Henry Gissing, a hotel keeper, died Nov. 20 at her home, West Eighth Street and Kings Highway, Brooklyn. Mrs. Gissing was twenty-one years old.

ARTHUR DUDLEY HALL, for the past fifteen years on the editorial staff of the Street and Smith magazines, died at Hahnemann Hospital on the 22nd inst. of cancer of the mouth and throat. Mr. Hall wrote several melodramas that made large fortunes for their producers, Devil's Island being one of them. He wrote The Gentleman of Gascony, that Robert Mantell produced about twelve years ago, and all told, eighteen of his plays were produced. In early life, after graduating from Harvard, he was on the stage, and supported Mary Anderson at one time. Mr. Hall was in his sixtieth year, and was widely known in theatrical circles.

MRS. ISABELLA DUNCAN ELLIOTT, the mother of William Duncan Elliott, a son-in-law of David Belasco, died Nov. 29, of heart disease, in her apartments, 200 West Seventy-ninth Street.

SIR HORACE EDWARD MOSS, well known as the "Napoleon of entertainers," died Nov. 25, in London, at the age of sixty. He was chairman of Moss's Empire Music Halls, in London and other cities. His health began to fail in 1910, but after a tour around the world apparently recovered.

JACOB AUG, SR., father of Edna Aug, a vaudeville actress, was struck by a traction car in Cincinnati, Sunday morning, Nov. 17, and died from the effects late in the afternoon.

THE PUBLICITY MEN

For an interesting and picturesque career, commend us to Walter J. Kingsley, who is the genial press representative of the United Booking Offices and B. F. Keith's New York Theaters Company.

As newspaper man he has held every position on Buffalo newspapers, from cub reporter to managing editor. He was brought to New York by the New York *Telegraph* to cover Broadway, and later went to Lon-

WALTER J. KINGSLEY.

don for C. Arthur Pearson, as news editor of the London *Daily Express*. He traveled all over Europe, visited America twice for the *Express*, and went with Roberts for three months of the Boer War. While in Europe he was foreign correspondent of the New York *Telegraph* and Philadelphia *North American*. He also edited *Photo Bits* in London and did much magazine writing. Later, in travel around the world, he worked on the Cape *Times* and the Rand *Daily Mail*, in South Africa, on the *Times*, of India, and was editor of the Yokahama *Daily Advertiser*, leaving that position to become the press agent for the Japanese Foreign Office in the events leading up to the war with Russia. He went to Korea as agent provacateur for Japan and war correspondent of the London *Daily Mail* and was with the Japanese until after the crossing of the Yalu. He had a beat on the first sea fight at Chemulpo, being the only newspaper man to witness the battle. He returned to the United States and did political work for Norman E. Mack, of the Buffalo *Times* and the St. Louis *Star*. He then left newspaper work to take up press agency.

Between newspaper jobs he has been press agent since 1898. His first theatrical employer was Billy Cleveland, the minstrel man, who taught him every angle of the show business on the road, giving him instructions that, Mr. Kingsley says, have been worth a fortune to him. He was with George Tyler's big shows, with Klaw and Erlanger, with Henry W. Savage, general press representative for Cohan and Harris for three years, leaving that position to take charge of the Folies Bergere for Henry W. Harris. After that he was general representative for Frasee and Lederer, and left that to take his present position. He went with Mike Leavitt on his famous tour around the world, visiting Africa, India, the Straits Settlements, China, the Philippines and Japan. This was the greatest barn-storming tour ever made, says Mr. Kingsley.

"We took thirty people on a chance and played every English-speaking town on the colonial map. Leavitt was a miracle of resourcefulness."

Mr. Kingsley has press agented Forbes Robertson, Elsie Janis, Raymond Hitchcock, Sara Bernhardt, Geo. M. Cohan, Lady Warwick, Mrs. Langtry, Cecelia Loftus, John McGraw, Ada Reeve, John Barrymore, many big shows at Madison Square Garden and Grand Central Palace, the late Edwin P. Hawley, the railroad magnate; Count Komura, Baron Pavloff and scores of others. He says there is no work like publicity work, and his happiest hours are in his office before a good typewriter.

SARAH BERNHARDT IN CHICAGO

Famous French Actress Makes Vaudeville Debut—Blanche Ring and Others in Windy City—Ethel Barrymore Also There.

MIRROR BUREAU, SUITE 61, Grand Opera House Building.

CHICAGO (*Special*).—The important event of the week is the appearance of Sarah Bernhardt in repertoire at the Majestic. Let us get this famous woman's name right. Again she is billed, advertised in the papers and written about as "Madame" Sarah Bernhardt. If Miss Lizzie Jones marries Mr. John Smith does she become Madame Lizzie Jones? Well, the same thing applies to "Madame" Bernhardt as to Lizzie. It is *Mrs.* Leslie Carter because her husband was Leslie Carter; it is *Mrs.* Fiske because her husband is Mr. Fiske. Mrs. and Madame go with the husband's name first, last and all the time, now and forever, world without end, ah, Madame! In operatic circles the word "madame" is almost a joke, so grossly is it misused. It has become so that every woman who can sing a dozen lines on the key feels privileged to add "Madame" to her name. The word is getting into as bad repute at D.D. and Ph.D. Let us have Miss when it should be Miss, or nothing at all. In grandma's days it was Mlle. Bernhardt. When, how and why did it change to "Madame" Bernhardt? If "Madame," then let us use the name of the man to whom she was married. But hold—the "Divine" Madame Sarah is to appear in the third act of La Tosca, the third act of Theodora, the fourth act of Phedre, a one-act play, A Christmas Night, written by Maurice, her son, and—prepare to shed those tears now—the last act of Camille. She will remain two weeks—get seats in advance.

Blanche Ring will come to the Illinois in her well-established musical play, The Wall Street Girl, that was seen last season at the Garrick. Little Women, that was also played at the Garrick, is the offering at McVicker's. Another favorite returning this week is The Man from Home, at the Chicago Opera House. Of course William Hodge heads the cast or the title of the play would have to be changed. Ethel Barrymore will be the headliner at the Palace. Everything else remains as it was at last writing.

LITTELL MCCLUNG.

CLOSING OF "MY BEST GIRL"

Agitation About Theater Construction—Rose Stahl's Long Run—Thanksgiving Day Parties—Current Attractions.

BOSTON (*Special*).—The new season of grand opera has begun most promisingly at the Boston Opera House. On Monday of last week The Tales of Hoffmann was sung for the first time at this house and the occasion was a notable one. Probably the opera has never before been so well done in this country, everything considered. The cast included M. Clement, singing Hoffmann for the first time; M. Marcoux as his sinister evil genius, besides Mesdames Amsden and Fisher, and Madan.: Edvina, singing here for the first time. It was a finished performance of Offenbach's music, especially effective being M. Clement's graceful yet forceful Hoffmann and Madame Edvina's work in the third act; but the triumph of the evening was that of Joseph Urban, the new stage director, who is revealing, for the first time in America, the beauties and interpretive values of the new German school of stage decoration and management. His settings for The Tales, in the fantastically romantic spirit of the opera itself, were beautiful. Mr. Urban was not called before the curtain, as he deserved to have been, but the importance of his work, both for the Boston Opera and for his possible influence on American stage-management, can hardly be overestimated, and he will be watched here with appreciative attention. On Wednesday La Bohème was given, with Lucrezia Bori making her debut here as a plausible, agreeably singing Mimi. The production showed Mr. Urban's improving hand. Madame Butterfly, with Emmy Destinn; a repetition of The Tales, and Il Trovatore filled out the week, and an interesting concert of Russian music, with Marcoux as soloist, was given Sunday afternoon. The operas of this week are: Monday, Tosca, with Mary Garden singing the part for the first time in America; Wednesday, The Tales of Hoffmann again; Friday, La Bohème, and Saturday, Thais.

Monday brought Carter De Haven in his new offering by Anthony Mars and Maurice Desvalliers, Exceeding the Speed Limit, to the Colonial.

Charles Cherry is in his last week at the Hollis with Passers-By. This play will be remembered gratefully for the unusual quality of its acting and its pleasant, human story. Rebecca of Sunnybrook Farm comes to the Hollis next week.

Rose Stahl continues at the Park toward what is in a fair way to become the season's record, as Maggie Pepper is now in its fourteenth week.

My Best Girl, Clifton Crawford's amusing attraction, unexpectedly ended its existence with the close of its engagement at the Boston last week. It deserved a better fate, for it contained several clever numbers and was graced by the presence of a real comedian and a charming heroine. It is possible that Mr. Crawford will join Weber and Fields. Emma Trentini in The Firefly was announced for this week, but the bookings were changed and this week the house is dark.

George Arliss in Disraeli continues indefinitely at the Plymouth. The play is one of the season's established successes.

At the Plymouth on Monday afternoon of this week there was a special performance of If You're Only Human, the new comedy by Earl Derr Biggers, of the Harvard class of '07, and until recently the clever dramatic editor of the *Traveller*. In the cast, made up of members of William Parke's Pittsfield company, were George Hassell, Robert Middlemass, Charlotte Adams, Kate Ryan, and Edith Luckett. The performance was given primarily for certain New York managers, but the public attended in large numbers. The play will be further noticed in next week's letter.

Henry Miller in The Rainbow is still at the Tremont where the play's wholesomely sentimental appeal, reinforced by Mr. Miller's unusually skillful acting and the charm of Ruth Chatterton, pleases crowded houses.

The Passing Show of 1912 is running at the Shubert, but is soon to give place to Gaby Deslys and two Winter Garden shows in one, The Whirl of Society and Vera Violetta.

The Master of the House, which is the play at the Majestic, revealed some excellent acting on the part of Florence Reed, Malcolm Williams, and Forrest Robinson, but the play itself proved something of a disappointment. This is its last week. Next week comes one of the season's most noteworthy productions, William Faversham in Julius Cæsar.

After a week of Othello, in which the John Craig Stock company appeared to excellent advantage, the play of the week at the Castle Square is The Seven Sisters.

George Henry Trader, the accomplished actor and stage-manager of the Castle Square, talked before the American Drama Society recently on the advantages of stock company work for aspiring actors and the opportunities of the stock company for furthering the progress of the drama.

At the St. James the bill for this week is The Spendthrift.

The Bijou's programme includes a one-act comedy, Uncle Stephen's Heir, by Maurice B. Phipps.

The Durbar in Kinemacolor remains at Tremont Temple.

A playlet by Lady Gregory, new to Boston, will form part of the programme given Dec. 6, 7 by the dramatic department of the New England Conservatory, under direction of Clayton D. Gilbert. It is The Poor House. It was not in the repertoire of the Irish Players last season. In addition students of the Conservatory will appear in Synge's The Shadow of the Glen, a one-act operetta founded on verses by Rostand, called Pierrot Who Laughs and Pierrot Who Weeps, and a pantomime, Mina of Volemdam, arranged by Mr. Gilbert.

The Garden of Allah will come to the Boston early in January for twelve weeks.

The Finance Commission has recommended to the city government a number of modifications of the laws governing theater construction and advises that all theaters be compelled to conform to them. The proposed new regulations have to do mainly with exterior passageways on both sides of the house and the height of the entrance and stage above the sidewalk. Building Commissioner Everett has reported to the Mayor that, if the proposed recommendations are carried out, it would mean the abandonment of most of the theaters built before the passage of the act of 1907. Naturally, some of the managers are somewhat uneasy over this agitation.

There were a number of quiet celebrations of Thanksgiving among the theater folk. Rose Stahl entertained friends at the Copley-Plaza, Thomas B. Lothian, manager of the Colonial, had a party at the Georgian which included Charles J. Ross, John Robinson, and Percy Moore, and John Craig and Mary Young entertained at their house in Brookline.

FORREST IZARD.

ANNIE RUSSELL IN PANTOMIME.

Annie Russell has made arrangements with John Westley for the production of a musical pantomime, The Garden of Punchinello, by Kendall Banning, with music by Harvey Worthington Loomis, which will be presented on a double bill at the Thirty-ninth Street Theater beginning January 6.

The piece is described as a novelty that embodies some unique ideas in dramatic art. The cast will include Miss Russell, John Westley, Frank Reicher and others of the present company.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinee, Saturday, 2:15.
CHARLES FROHMAN Presents
NAZIMOVA
In the 4-Act Drama,
BELLA DONNA
Adapted from the novel by Robert Hichens, by JAMES BERNARD FAGAN.

LYCEUM 45th Street, near B'dway. Evenings at 8:15. Mats., Thur. and Sat. at 2:15.
DANIEL FROHMAN, Manager
Charles Frohman presents
MISS
BILLIE BURKE
In ARTHUR PINERO'S 4-Act Comedy,
The Mind-the-Paint Girl

GARRICK 35th St., near Broadway. Evenings, 8:15. Mats., Wed. and Sat., 2:15.
CHARLES FROHMAN, Manager
Charles Frohman Presents
JOHN MASON
In Henry Bernstein's 4-Act Drama
THE ATTACK
By the Author of "THE THIEF."

MOULIN ROUGE Formerly New York Theater.
Evenings 8:15.
Matinees, Wednesday and Saturday, 2:15.
Smoking Permitted
ZIEGFELD FOLLIES
ALL STAR CHORUS

NEW YORK THEATERS.

NEW AMSTERDAM
THEATER, W. 42d St. "The House Beautiful."
KLAW & ERLANGER.....Managers
Evenings, 8:15. Mats., Wed. and Sat., 2:15
Klaw & Erlanger Present
The Success of All Europe
THE COUNT OF LUXEMBOURG
A Musical Romance by Franz Lehar,
Author of "The Merry Widow," American Libretto by Glen Macdonough.
NOTABLE CAST OF 100

LIBERTY 42d Street, near B'dway Evgs., 8:15. Mats. Wed and Sat. at 2:15.
KLAW & ERLANGER, Managers
Klaw & Erlanger will Present
MILESTONES
By Arnold Bennett and Edw. Knoblauch.
The Greatest Comedy Success of the last 50 years.
Playing to Crowded Houses at the Royalty Theater, London.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props.
Evgs. 8:10. Matinees Wed. & Sat. 2:10.
Klaw & Erlanger present
A New Musical Comedy
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.
Music by Ivan Caryll, composer of THE PINK LADY.

CRITERION B'way, 46th St. Evs. 8:15. Matinees Wed. and Sat. 2:15.
CHARLES FROHMAN, Manager
HENRY W. SAVAGE Offers
A Loosener of the Laughter Muscles
What Ails You?
A Calisthenic Farce By Rupert Hughes
Cast includes: William Courtleigh, Desmond Kelly, Bobby Barry, Robert Fisher, Sidney Greenstreet, Shelly Hull and a score of others.

CENTURY THEATRE 62d & Central Park West.
Phone, Col. 8800. Evenings, 8:10 sharp. Matinees, Wednesday and Saturday at 2:10.
Prices 25c. to $1.50
THE DAUGHTER OF HEAVEN
By PIERRE LOTI and JUDITH GAUTIER

WALLACK'S Broadway & 30th St. Evs. 8:20; Matinees, Wed. and Sat., 2:20.
SIMONE
(The Liebler Co. Managers)
In Louis N. Parker's New Comedy
The Paper Chase

THE NEW WEBER-FIELDS THEATER.

The new Weber and Fields Music Hall on West Forty-fourth Street, besides having cost $350,000, is one of the best equipped playhouses in the country. The seating capacity is about 1,700, nearly 800 of these seats being on the main floor, back of which is a wide promenade, with promenades of even greater width on the mezzanine and balcony floors. In the basement is a rathskeller and cafe.

To light the auditorium wires are hung from the ceilings and the lights are placed in huge bowls. Thus the light is thrown upward instead of down. The stage opening is forty feet wide and thirty-six feet high, with ninety feet from wall to wall, and with a gridiron seventy feet above the floor.

NEW FROHMAN PRODUCTIONS.

Charles Frohman started rehearsals last Monday of six new plays which will be produced before Feb. 1. The Spy will have its first performance at Atlantic City, Dec. 20. Chains will be presented at a special matinee Dec. 16, at the Criterion. A new American play, by John Roberts, The Conspiracy, will follow John Mason's season at the Garrick, Christmas time, and The New Secretary, an adaptation from the French of Le Coeur Dispose, will open Jan. 6, with Charles Cherry. Rehearsals begin next week for The Sunshine Girl, a musical comedy, to open at the Academy of Music, Baltimore, Jan. 27. Maude Adams comes into the Empire in Peter Pan, Dec. 23, following Nazimova, in Bella Donna. Mr. Frohman will also produce An Evening with Barrie, producing three short plays, including Half Hour and The Little Policeman. The Amazons will be revived later with a prominent star.

ANOTHER NEW THEATER IN 'FRISCO

Grauman's New Imperial will be the name of the theater fast nearing completion on Market street near Seventh, San Francisco, and will be opened Thanksgiving matinee with an attraction as yet unannounced. Manager D. L. Grauman, who made possible the $200,000 playhouse, will make Grauman's New Imperial an emporium of interesting amusements. The attractions will embrace no set kind. They will be drawn from the operatic field, drama, musical and even the stars of the modern hippodrome and cabaret.

BEN GREET AND THE REPORTERS.

Ben Greet, in a letter to a New York daily, hauls the young press representatives over the coals because of their frequently irresponsible and inaccurate statements in general, and Edith Wynne Matthison in particular, and concludes as follows:

"As I am still alive at this writing, I should like to see one correct statement of the gifted Miss Matthison's career, which, like the spelling of her name, is subject to many vagaries."

FINANCIAL TROUBLES OF PARIS OPERA.

According to the report of Deputy Jules Simyan to the Chamber, on fine arts, and which has created much eager interest and comment by the public, the National Opera in Paris is quite unable to make both ends meet. He accuses the municipality of Paris in neglecting its duties by not coming to the Opera's assistance.

On the other hand, the Comédie Française closed last year with a net profit of $130,000.

"A WINSOME WIDOW" CLOSES

Sothern-Marlowe and Maude Adams Capture the Capital—President, Cabinet Officers, and Diplomats See Kinemacolor Pictures—Week's Bills.

WASHINGTON (*Special*).—E. H. Sothern and Julia Marlowe are at the Belasco Dec. 2-14 in Shakespearean repertoire, with one of the largest advance sales in the history of the house. A brilliant audience witnessed Much Ado About Nothing, the opening bill. As a continuous funmaker Hanky Panky during the past week won solidly, with audiences generous in numbers and laughter. Rarely has a quartette of comedians so thoroughly pleased us as Florence Moore, Bobby North, Max Rogers, and Harry Cooper.

The engagement of Maude Adams, always an announcement of artistic significance, is made doubly so this week at the National in Peter Pan, which had its initial production at this house. The advance sale for the week is very large. During the past week Robin Hood, presented by the De Koven Opera company, was sung in a manner never approached since the original Bostonians, a musical treat that awakened genuine enthusiasm. Bessie Abott, Amy Bussert, Walter Hyde, and Misha Ferensa alternated in the chief roles with Brilliant success. Edwin Stevens was legitimately droll in clean-cut comedy. Pauline Hall was strongly remembered and met with thorough appreciation. Florence Wickham's beautiful contralto won five to six encores nightly. George Frothingham was again a prime favorite as Friar Tuck, a part that he has played since the opera's first presentation.

Robert Loraine in Man and Superman is at the Columbia this week, opening well. The Washington *Herald* is conducting another prize contest for the best written replies to questions regarding George Bernard Shaw's play. A Winsome Widow, proving too costly for further continuance on the road, closed here Saturday.

The President and Mrs. Taft, the Secretary of the Treasury and Mrs. MacVeagh, the Secretary of Commerce and Mrs. Nagel, accompanied by a distinguished gathering of statesmen, diplomats and officials, made up a brilliant assemblage of invited guests to witness by request the Kinemacolor pictures of the Panama Canal under construction. Admiral Colby M. Chester, the lecturer, in a brief address stated that the pictures had never been shown before, because the producing company wanted the President to see the first display. The exhibition was continued Nov. 27, under auspices of the American Red Cross Society, of which President Taft is the national president, and the object for which the benefit is to be immediately applied is the Balkan war relief fund.

Washington Lodge, 15, B. P. O. E., held their annual memorial services at the National Sunday night. The U. S. Marine Band, under direction of Brother Lieut. William Santleman, offered sacred music for the occasion.

Appearing at the Academy of Music this week is the favorite farceur, Billy B. Van, assisted by the Beaumont Sisters, in A Lucky Hoodoo. The Call of the Heart, presented by a good company, last week fared splendidly.

A fine bill at Chase's Dec. 2-7 presents Jesse Lasky's Trained Nurses, Mrs. Gardner Crane, Alpine Trio, Merlin, Andrew F. Kelly, and Juliet.

Poli's vaudeville presents Dec. 2-7 Louise Kent, Edna Luby, Ed. Reynard, Joachim P. Baker, Carson and Willard, Artame, and the Cliff Bailey Trio.

The Gayety bill Dec. 2-7 is the Golden Crook. At the Lyceum are the Lady Buccaneers.

December bookings at the National Theater following Maude Adams are Louisiana Lou, Dec. 9; The Pink Lady, Dec. 16; John Drew, Dec. 23, and Years of Discretion, Dec. 30.

Frances Alda gave a song recital at the Columbia Friday to large attendance. Madame Alda is among the foremost prima donna sopranos of the Metropolitan and her forthcoming impersonation of Roxane in Walter Damrosch's new opera, Cyrano, is expected to add to her popularity.

Edward H. Curtis, for three seasons stage director of the Columbia Players here, is meeting with marked success in a similar capacity with a stock company in Cleveland, O.

The first concert of the eleventh season of the Washington Symphony Orchestra will be given at the Columbia, under direction of Heinrich Hammer, Dec. 10. Charles Trowbridge Tittman will be the soloist.

JOHN T. WARDE.

"WOMAN HATERS" HAS NEW NAME

Gaby Deslys Unpopular with the Press—"Eva" Has First City Showing—Other Bills for the Current Week

PHILADELPHIA (*Special*).—After having a successful opening in Atlantic City, Eva, a new production by Klaw and Erlanger, was given its premiere in Philadelphia this week at the Garrick. The advance sale was very encouraging. Franz Lehar has composed the music, which is sufficient evidence that the airs are tuneful. The English book is by Glen MacDonough.

There are a number of other new attractions in town this week. The Woman Haters, revised and renamed The Pretty Little Widow, is at the Chestnut Street Opera House, where it scored heavily. A more extended review of these plays will be given next week.

To the Walnut, John Cort sent Ransomed, a new play by Theodore B. Sayre and Cleveland Rodgers. Business was good the early part of the week and is expected to continue.

Gaby Deslys and Al Jolson in The Whirl of Society are in their second week at the Lyric, and so far are not doing the business they expected, although the houses have been fair. One of the evening papers gave Gaby a terrific roast, denouncing the fact that she allowed her relations with a European king to be vulgarly exploited by theatrical press agents. The fact that the story was only a seven days' wonder probably accounts for the lukewarm reception Gaby has received in the Quaker City. The rest of the production has some splendid features. Harry Pilcer's dancing scored heavily, and Al. Jolson with his droll mimicry was the biggest bit of all. His good-humor is extremely contagious.

Business for Bunty Pulls the Strings fell off last week at the Adelphi, and the engagement was shortened.

John Drew at the Broad is in his final week in The Perplexed Husband and is doing good business. The play is pleasing and one that Mr. Drew's many admirers consider an ideal vehicle for him.

The Pink Lady closes next week its return engagement at the Forrest, having a rather successful run, and it will give way to The Garden of Allah. This is Philadelphia's first chance to see this unusual spectacle, and business, if the advance sale may be taken as a criterion, will be exceptionally big.

J. SOLIS-COHEN, JR.

BLANCHE BATES MARRIED.

Now Mrs. George Creel, Will Make Her Home on Inspiration Point, Overlooking the Platte Valley

Blanche Lyon Bates, the Belasco star, was married on the night of Nov. 28, in her country home, near Peekskill, N. Y., to George Creel, author, politician, dramatic critic, editor and reform Police Commissioner of Denver.

Mrs. Rupert Hughes, wife of the playwright and author, was the only attendant upon the bride. Both were gowned in white, the bride carrying lilies of the valley and bridal roses. The Rev. A. N. Petersen, of the Scarborough Presbyterian Church, performed the ceremony. Few guests were present and these were all prominent members of the bride's profession, excepting a few friends of the groom, who had attended him from Denver. Among them were Judge Ben Lindsey and Harvey J. O'Higgins, who acted as ushers, and Wylie Creel, the groom's brother, who was best man. The other guest from the West was Brand Whitlock the reform Mayor of Toledo, Socialist author.

After a honeymoon trip through the South the bridal couple will go to their new home on Inspiration Point, near Golden, Colo., which site was selected by Miss Bates while on a visit out there last Summer.

As to the report that Mrs. Creel intends to leave the stage, as has been announced, Mr. Creel said he did not marry a cook or housekeeper.

"I would no more ask my wife to retire from the stage because we are married than I would expect her to ask me to give up my work. My wife has a mind of her own and a right to use it."

PLAYS SEEN IN ST. LOUIS.

ST. LOUIS.—Grace Van Studdiford, a daughter of this city, was the headline at the Columbia 24-30. Miss Van Studdiford, who is a favorite here and has many admirers, received a hearty welcome. The Four Huntings and several others made up a very good bill.==Robert Hilliard's late success, A Fool There Was, was the offering at the American Nov. 24-30, where it was effectively produced. Agnes Mapes, whose regular assignment is that of the Vampire, was unable to play her part, but Marion Frederick did very well in the role. William L. Gibson did good work in the part lately played by Robert Hilliard. The Fortune Hunter Dec. 1-7.==The Fatal Wedding, with Bessie McAllister, was on at the La Salle Nov. 24-30. Bill Bailey's Jubilee Dec. 1-7.==The Cherry Blossoms was the drawing card at the Standard Nov. 24-30. Gay Widows Dec. 1-7.==My Little Friend proved very successful at the Shubert Nov. 24-30. Fern Rogers scored in the part of the little florist. Alfred Kappeler, Charles Angelo, Gertrude Hutcheson, Juanita Fletcher, and Louis Harrison did very well in their respective parts. Gilbert-Sullivan Festival company Dec. 1-7.==Otis Skinner entered upon his second and last week in Kismet at the Olympic Nov. 24-30. This most worthy production has been doing good business and has scored a decided hit. Raymond Hitchcock in The Red Widow Dec. 1-7.==Louis Mann reappeared in his success, Elevating a Husband, at the Century Nov. 24-30. Mr. Mann has been entertaining large and well pleased audiences. William H. Crane in The Senator Keeps House Dec. 1-7==Julia Gifford in The Balkan Princess entered upon her last week at the Garrick Nov. 24-30. Miss Gifford proved herself a very good singer. Tully Marshall in The Talker Dec. 1-7.==NOTE.—Dr. H. W. Wellman has filed suit for divorce against his wife, Emily Ann Wellman, leading woman for Louis Mann in Elevating a Husband. Desertion is the charge. Mrs. Wellman declares that she is in perfect sympathy with her husband, but thinks it best for both, as they are not congenial.

V. S. WATKINS.

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STOCK COMPANY NEWS

PHILIP LEIGH AT PROSPECT.

The Prospect Theater was filled to capacity at every performance last week, and the receptions accorded to Philip Leigh lasted several minutes at each performance. Mr. Leigh recently closed a long season with Cecil Spooner and by right holds the reputation of New York's favorite juvenile in stock. Mr. Leigh opened at the Prospect in the difficult role of Maximilian Cutts in The New Sin and scored a pronounced success. On the opening he was presented with a floral wreath and numerous bouquets, while the receptions alone prove Mr. Leigh to be a valuable addition to the prospect.

NANCE O'NEILL ON TOUR.

Nance O'Neill closed with the Rollo Lloyd Players, New Bedford, on Saturday last, and opened the following week in Portland, Me., a road tour, during which she will produce Leah the Forsaken, Macbeth, and Fires of St. John.

HAZEL CHADBURN TO HAVE STAGE CAREER

Hazel Chadburn, a New Haven society girl, who scored a great success as premiere dancer in the recent amateur production of The College Hero, in Boston, has been approached by five Boston booking house managers.

"THE GREYHOUND" IN DEMAND.

Wagenhals and Kemper's original scenic production of The Greyhound has been in great demand since the closing of the production. The Prospect Stock, New York, were the first to offer the piece, then the Orpheum Players, Jersey City. Next week the Crescent Stock, in Brooklyn, to be followed by the Greenpoint and Gotham stocks, in Brooklyn.

PHILADELPHIA STOCK.

PHILADELPHIA, PA.—There are now four successful stock companies in this city. The Orpheum Players at the Chestnut, by reason of their seniority, head the list, but the Blaney-Spooner Stock company at the American is a close second. The other theaters devoted to stock are Hart's and the National. Week of Nov. 18 that old standby, Nellie, the Beautiful Cloak Model, was produced at Hart's. At the National the attraction was Tony, the Bootblack.

REOPENS IN JANUARY.

TROY, N. Y.—The Richmond Stock company, under the management of Messrs Malley and Denison, will reopen at Rand's Opera House the first of the year.

SAXE COMPANY IN MILWAUKEE.

MILWAUKEE, WIS.—The new Saxe Stock company, that opened here Nov. 3 with The Lost Paradise, met with instant favor, under the personal direction of J. Ward Kett. Howard Tuttle is the scenic artist, and the company includes Frank La Rue, Harry Hollingsworth, W. H. Belmont, Louis Streeter, E. F. Powers, Vaughn Morgan, Arthur Butterfield, E. E. Hall, John De Ormond, Elsie Gresham, Babie Gale, Pearl Ford, Bessie Kett, Myrtle Goodman. Alias Jimmy Valentine was the second offering.

MACKAY-KEMBLE PLAYERS TO OMAHA

CLEVELAND, O. (*Special*).—The MacKay-Kemble Players at the Duchess Theater, were transferred to Omaha last Saturday at the close of the Green Stockings performance, by a shift which created considerable surprise. After a conference with the owners of the playhouse, Vaughan Glaser suddenly decided to pull stakes with the company, to the general regret of the public. Mr. Mackay and his players have been largely instrumental in changing the hard luck which has been hanging over the Duchess, and of late have been playing to large houses, sometimes capacity. Mr. Mackay and Miss Lillian Kemble are extremely popular here and their acting has come in for high praise, from the critics as well as the theater patrons. It is understood that the house management will inaugurate a change of policy.

GERTRUDE DE MONT IN WATERBURY.

Gertrude De Mont has been engaged as ingenue with the Poli Players, in Waterbudy, and opens with the company Dec. 10. Miss De Mont has just closed a successful season with Bert Leslie over the Orpheum circuit, and is valuable in stock because of her gift in direction, especially the Cohan comedies.

MRS. GEORGE A. HIBBARD FEATURED.

Mrs. Geo. A. Hibbard, widow of Boston's late Mayor, opened at the Worcester Theater, Worcester, Mass., featured as Mary Stanley, in the John Craig Harvard-Radcliffe prize play, The End of the Bridge. This is the role Marie Curtis originated.

MARY YOUNG,
(Mrs. John Craig), Leading Woman Craig Stock Company, Boston.

Mary Young considers herself very fortunate for having had a good start in her theatrical career, and Bostonians should consider themselves very fortunate in having such an excellent leading woman as Miss Young. For not only is she a fine emotional actress, but she can sing and dance as well.

She started her career at the early age of four by doing little dancing acts which won great approval. She joined a company known as the Tennyson Forresters, and while in this she was noticed by Augustin Daly, who engaged her for his company at the age of eleven. Of course at first she played minor roles, but was glad to get the training. Her first real part with Mr. Daly was Titania in A Midsummer Night's Dream, and later she played Puck.

Mr. Daly took great interest in her and was very kind, coaching her himself in Shakespearean roles, and had her taught dancing by the very best teachers. She went with him to London, and it was there that she married John Craig. She remained with Mr. Daly seven years, and when he branched off into musical comedy she was cast for Lucille in The Circus Girl, with James T. Powers. She remained with this attraction when it passed into the hands of Charles Frohman. She then appeared in In Gay New York, under George Lederer. After this she joined the Castle Square Stock company, later playing half a season at the Alcazar Theater and with the Tivoli Opera company at the Tivoli Theater in San Francisco.

Her next engagement was as second woman in Providence, returning the next season as leading woman. She then became Mr. Craig's leading woman, appearing with him mostly in Boston at the Bijou and Globe theaters, finally returning to the Castle Square, where she is now playing with tremendous success in all kinds of roles.

Miss Young is thought just as much of socially as theatrically, and is off and on seen at the Toy Theater, the society playhouse of Boston. Her favorite parts are Yo-San in The Darling of the Gods, Roxana in Nobody's Widow, Jack in Jack and the Beanstalk, Madame X, Juliet, Rosalind, Ophelia, Katherine, and Lady Teasle.

Miss Young is a very handsome woman and one of the best dressed on the stage.

MAJESTIC STOCK COMPANY.

The Majestic Stock company closed a successful season of twelve weeks at the Majestic Theater, in Montgomery, Ala., on Nov. 30, and will open their Winter season on Dec. 2 at the Iris Theater, in Tampa, Fla. The personnel of the company is as follows: Leads, John B. Mark. Dorothy Mark; Owen Call, heavies; Bert Wilcox, light comedy; Helen Valelly ingenues; Harry Murdock, character comedy, seconds; Agnes Leighton, characters; Tom C. McDonough, stage-manager and characters; Dan Young, general business-manager; Drury A. Midgley, director, and William Gullick, scenic artist.

DENIAL FROM MISS KNOWLES.

A story is being circulated to the effect that Priscilla Knowles has retired from the position of leading woman with P. F. Keith's Harlem Opera House Stock Company, New York, and will shortly open with another stock in the city. This is emphatically branded, both by Miss Knowles and by U. Grant Blackford, managing director for the Keith interests, as absolutely without foundation. Miss Knowles, who is appearing this week in the title role of Madame Sans-Gene, has established herself as a favorite with the patrons of the Harlem house, and is not contemplating any change of management.

ELIZABETH HUNT IN HOLYOKE.

Elizabeth Hunt, William Jeffrey and Eleanor Haber opened as leads with the Empire Stock in Holyoke, last week. Alias Jimmy Valentine being the opening bill. The roster includes Fay Baker, J. M. Byrnes Ralph Bell, Edythe Ketchum and Frank Haven.

NEW STOCK COMPANY IN CINCINNATI.

The Olympic Theater in Cincinnati, O., opened its doors with a new stock company, called the Olympic Players, installed as a permanent attraction on the twenty-fourth of the month. The attraction was Augustus Thomas's Arizona.

The company consists in part of Adra Ainslee, Allen F. Hollubar, Eugene La Rue, Marjorie Desmond, Henry Wilgus, Minnie Rernaly, Winifred De Long, Fred H. Hargraves, Millard Vincent, Robert Dalton and James Andrews.

BERT LYTELL IN SAN FRANCISCO.

Bert Lytell, the popular Albany stock leading man, and his wife, Evelyn Vaughan, have opened at the Alcazar, San Francisco, in The Awakening of Helena Ritchie. The support of Thomas Chatterton and Lola Fisher deserves notice.

FLORENCE STONE IN "THE ESCAPE."

Florence Stone has made a pronounced success in Paul Armstrong's latest piece, The Escape, now in Los Angeles.

ANNA CLEVELAND AS MRS. DANE.

Anna Cleveland and the Bijou Players, North Adams, Mass., were seen in Mrs. Dane's Defense. Miss Cleveland as Mrs. Dane was praised most highly.

PAUL McALLISTER TO REST.

After seventy-eight weeks of stock, with no vacation, Paul McAllister retires from the Prospect Stock to take a much needed and well earned vacation. During his absence Cecil Owen will assume the leads.

"FANCHON" REVIVED IN PORTLAND.

A big revival of Fanchon was made by Keith's Stock company, Portland, Me., last week, with Adelaide Keim in her famous role of Fanchon. The cast included Franklyn Munnell, May Thurston, William Yerance, Ethel Blande, and Louis Allion.

STOCK NOTES.

Margaret Pitt and Richard Thornton have been engaged to lead a stock company at the Savoy Theater, Fall River, Mass. Alias Jimmy Valentine is the opening bill, to be followed by Madame X.

My Partner was revived by the Morison Stock, Lynn, Mass., to large audiences the past week. Mortimer Snow, James J. Hayden, James S. Barrett, Genevieve Blinn, and Edna Oliver scored. The Man from Home follows.

The Cambridge Stock company, at Cambridge, Mass., had another successful week with Strongheart. William Jeffrey was seen in the title-role, well fitted to this versatile leading man, who last season made a pronounced success as How Landor, in Where the Trail Divides. Henry Grady returned to the company and John Warner, Stowell Bancroft, Louise Langdon, Adelaide Nye, and Harold Chase made individual hits. This week Merely Mary Ann is the attraction.

George Storrs Fisher resigned from the Greenpoint Stock, Brooklyn, last week.

THE MIRROR received a dainty, pink-bordered white card, announcing the birth of a son to Mr. and Mrs. Stanley Charles De Wolfe, of the Gagnon-Pollock Stock company, on Oct. 31, 1912. A petite card, attached to this with a pink ribbon, gives the name of the little man, as George Crawford De Wolfe.

In the Buffington Stock company, which played last week at the Loomis, in Willimantic, Conn., Belle Bruce, who is the daughter of James T. Lynch, deceased, was one of Willimantic's most prominent citizens. This was Miss Bruce's first appearance in her native town. She was seen during the week as Handin in The Slaves of the Orient, Marianne the Outcast and Countess De Lizeres in The Two Orphans.

The Weller Theater, at Zanesville, O., which has been dark all season, has been leased by J. G. England, of that city, and a former manager of the house. He will feature popular-priced stock. The Pearl Stock company has been engaged, and will open the house Monday, Dec. 2, with The Lion and the Mouse. A company of twenty, with Miss Pearl Evans Lewis and Mr. Alfred A. Webster as leaders, have been engaged.

The stock enterprise at the Grand Opera House, in Columbus, O., was discontinued last week, for want of patronage, and managers Dorner and Wildberg contemplate taking their players to the Olympic, in Cincinnati. The venture collapsed after three weeks' duration.

Manager Murray, of the Empire, Holyoke, Mass., has converted his theater from vaudeville into stock. The new company, headed by William Jeffrey and Eleanor Haber is composed of Edytha Ketchum, Fay Baker, J. Francis Kirt, Elizabeth Hunt, T. Harrison Roberts, J. M. Byrnes, Ralph W. Bell, Frank B. Haven and others.

Orrin Johnson and Marguerite Leslie open as stock stars at Alcazar Theater, San Francisco, Nov. 25.

The Baker Stock, Portland, Ore., is doing tremendous business this season. Robert Conness and Alice Fleming are the leads.

Sydney Ayers has just completed a short engagement on the Orpheum Western time and is deciding to return to stock soon.

The Redmond Stock, in Sacramento, Cal., is breaking all previous stock records for

that city. All Western stock companies are prospering this year.

The Liberty Stock company, Oakland, Cal., revived In the Bishop's Carriage on Nov. 19. Landers Stevens as Dorgon, Georgie Cooper as Nance, and Henry Shumer as Ramsey scored heavily. Only Way next.

Morosco's Lyceum Stock company, Los Angeles, opened Nov. 23 in The White Slave. Melodrama is the policy of this house, which gives Mr. Morosco three stock houses in Los Angeles.

Owing to a misprint in last week's Mirror it was made to appear that Frances Neilson was playing in the stock company at Bridgeport, Conn. Miss Neilson requests a correction of the announcement. Frances Nordstrom was obviously intended.

Andrew Bennison, formerly of the Liberty Stock Company of Oakland, California, has accepted an engagement at Morosco's Lyceum Theater, Los Angeles, opening November 25.

Mary Jane's Pa is to be the Christmas week attraction at the Greenpoint, Brooklyn, with Robert Glecker in the Henry Dixey role. The Rosary will be the offering the week before Christmas.

The Burns Stock company, at Colorado Springs, produced A Man's World last week, with Justina Wayne, Ainsworth Arnold, Alfred Cross, Loyd Mitchell, and Florence Hart in the leads. Adelaide Thurston's At Cozy Corners is the current attraction.

Raymond Wallum, who has been playing Bob Kirke with Wagenhals and Kemper's The Greyhound, was especially engaged for the same role with the Orpheum Players, Jersey City, last week, and will continue with the stock company for the coming two weeks.

After playing an engagement in Halifax, by courtesy of her Halifax managers, Doris Wooldridge is back again with the Keith Stock company, Portland, Me.

The new Auditorium Stock company in Toledo, O., is headed by May Buckley. With her are associated the following well-known players: Frank Wilcox, Morris Foster, Frederick Sullivan, Charles Mather, Kenneth Whitehead, Lillian Bays, Katherine Webb, Marie Haynes and others. Frederick Sullivan will have full charge of the stage.

The Stainach-Hards Stock company, Mount Vernon, N. Y., gave a creditable performance of the Gillette version of Sherlock Holmes, with Averell Harris in the title-role, supported by Sara Perry and a capable company of players, strengthened by Mitchell Lewis, especially engaged. Next week, The Climbers.

Through an error in the Boston correspondence, Walter Walker was given as the Laroque in the Castle Square Theater production of Madame X. Mr. Walker was the Parissard of the cast. Laroque was played by Frederic Ormonde.

Seven Days was produced last week by the Northampton Players, Northampton, Mass. Charles Balsar, Robert Homans, and Irene Oshier pleased, as usual, while Karra Kerwyn made her debut as character woman.

The Great Divide has been a favorite bill the past week. In Philadelphia the Orpheum Players were seen in the piece, with William Ingersoll, Wilmer Walter, Florence Roberts, and Carolyn Gates, while the St. James, Boston, had Theodore Friebus, Dudley Hawley, Valerie Valerie, and Beth Franklyn in the leads.

John Lorens as Quincy Adams Sawyer, at the American, Philadelphia, last week, gave one of his most interesting portrayals.

The Newman-Foltz Stock company have closed at the Grand, Los Angeles, Cal., and are making a road tour.

Catherine Countiss, Wilfred Rodgers and their capable stock company showed more of their versatility last week, when at the Colonial, Salt Lake City, they were seen in Mrs. Wiggs of the Cabbage Patch.

In the Bishop's Carriage gave Georgia Cooper full opportunity at Ye Liberty, Oakland, last week. Landers Stevens, the popular leading man, will be seen as Sydney Carton in The Tale of Two Cities this week.

Paul Byron, recently with Over-Night, has accepted the post of juvenile with the Steinach-Hards Stock company at Mt. Vernon, opening Dec. 2, in The Climbers.

In the interview with Minna Phillips in a recent issue of THE MIRROR, Louis Leon Hall was mentioned as Miss Phillips's husband, an error on the writer's part, for Jack Montgomery has been married to Miss Phillips for a number of years.

MISS JULIE OPP IS BURNED.

In consequence of the upsetting of an alcohol lamp, while brewing a pot of tea, Julia Opp sustained painful burns, at her home, 214 East Seventeenth Street, this city, and by advice of her physician remained in bed for some days.

Constance Collier assumed Miss Opp's part in her husband's (Mr. Faversham) production of Julius Cæsar, now running at the Lyric Theater.

HARRY LAUDER COMING.

William Morris announces the fifth American tour of Harry Lauder, to begin Monday afternoon, Dec. 23, in New York. The local engagement will be for six evenings and six matinee performances. The tour will embrace fifty cities between New York and Chicago and will cover a period of nine weeks.

WIFE HAPPY TO SURRENDER HUSBAND.

Marion Craig Wentworth Secures Divorce That Her Husband May Marry Affinity.

A remarkable instance of immolation, altruism and consistent living up to life-long ideals is that of Marion Craig Wentworth, dramatic reader, playwright and Socialist, who recently obtained a divorce from her husband, Dr. Franklin H. Wentworth, author of "The Woman's Portion," so that he might be free to marry Alice Chapman, the woman he loved.

This love, when discovered by the wife, prompted her to join the colony in Reno, Nev., where she eventually secured the legal fiat that broke the fetters which bound her to the man who loved another. The divorce was granted last June on the ground of desertion. On Nov. 6 her former husband married Miss Chapman in Washington, D. C.

In Mrs. Wentworth's code resentment knows no place. Indeed, she seems happy in the trend of events, since she had known Miss Chapman for some years and had grown very fond of her—and is so still. Nor has she the least fault to find with her husband for falling in love with another woman, and, in order that not the slightest hint of scandal, or criticism, should attach itself to the name of the woman her husband has married, she thinks it only fair to make public the exact situation, which has, up to this time, not been understood even by their most intimate friends.

Then she tells how, because of her remarkable intuition, she did not need to be told of the exact situation, but discovered it all by herself, and then made up her mind that the only fair, the only Christian thing for her to do was to set them free to marry each other.

"Alice is gentle, kind and loving. There is nothing whatever to be said against her, or the step she took in marrying my former husband," says Mrs. Wentworth the first. Nor can she conceive of a woman fighting to keep a husband when she realizes that his love belongs to another, or of trying to win back the love that has departed.

"I have far too great respect and reverence for love and for the feelings of others to do such a thing, and it means far too much to me to do the thing which I feel to be just and right," continues Mrs. Wentworth, and she still respects her husband, and their intellectual friendship, which has always been one of the keenest joys of her married life, will not be denied her, even under existing circumstances; and "both Dr. Wentworth and Alice now regard me in the light of an elder sister or guardian angel. People need not be in the least surprised if we are all seen in public together. I have had several letters from Alice since their marriage, and I am glad, through and through, that they have found happiness together," says Mrs. Wentworth.

Dr. Wentworth is a prominent Socialist writer and was married to Miss Marion Craig, of St. Paul, by the late Samuel Jones, known as the "Golden Rule" Mayor of Toledo, O., twelve years ago. The couple believed in marriage as a purely civil contract and this was the first marriage of this fashion recorded.

NORMAN HACKETT IN NEW PLAY.

"The Deceiver" Well Received at Grand Rapids on Opening Night.

Norman Hackett made his first appearance in a comedy drama, The Deceiver, in the Majestic Theater, Grand Rapids, Mich., Nov. 21, and met with a hearty reception. The play is by Donald C. Stuart, based on a short story by O. Henry.

Arthur W. Stace, in the *Press*, describes it warmly as "a play of romance—of light-hearted Western bravado, of pistols spouting death in defense of a woman, of guitar-tinkling love-making in the South American moonlight, of swords flashing to avenge proud Castilian family honor, of plottings that enmesh the hero in a seemingly hopeless tangle, of last-minute revelations that clear away all difficulties and open the road to lasting happiness. It is cheerful, it is thrilling, it is entertaining—three qualities that appeal powerfully to the normal audience of to-day. The large first-night crowd received it with sincere interest and kindly enthusiasm."

The action takes place in Texas and Buenos Tierras, South America, opening with a duel in the dark and the killing of Poncho de Urique, who is afterwards impersonated by the hero in South America. The surprise is that a woman is the slayer. The American falls in love with the sister of the dead man, and finally achieves happiness after a series of thrilling experiences.

"THE ATTACK" WILL TOUR.

John Mason, in The Attack, will bring his New York engagement to a close a week from Saturday at the Garrick Theater, and will begin a long Western tour with the play and company—including Martha Hedman—which have been seen there for upward of three months.

SEASON OPENS AT BAYONNE.

Schiller's New Broadway Theater, Bayonne, N. J., opened its season on Nov. 27 with Alexander Carr and Sophie Fisher in Louisiana Lou. School Days Nov. 28-30. ==NOTES: The executive staff of the New Broadway Theater will consist of Roy Owens, treasurer; Richard Sweeney, advertising agent; George Langabee, stage machinist; Thomas Phillips, electrician; Theodore Tobias, orchestra leader, and E. A. Schiller, manager. WALTER C. SMITH.

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PRISONERS' THANKSGIVING.

The Blackwells Island Colony Made Happy by Star Performers.

B. F. Keith gave an all-star Thanksgiving vaudeville performance on Blackwell's Island last Thursday. The 1,300 prisoners were assembled in the two big halls of the institution, and a full bill was given on both stages by Henry E. Dixey, Laddie Cliff, Joe Welch, Cliff Godron, Harry Fox and The Millership Sisters, Arthur Deagon, Work and Play, Armstrong and Ford, Haviland and Thornton, Pat Rooney and Ernest Ball, Stuart Barnes, Puck and Lewis, Bison City Four, Diamond and Brennan, Sully and Hussey, Dorothy Kenton, Gordon and Marx, Perry and White, Ida Brooks Hunt and Cheridah Simpson, and Rock and Fulton, Julius Lenzberg's Colonial Theater Harmonists and Benjamin Roberts's Alhambra Theater Orchestra accompanied the acts. John Hall, stage manager of the Orpheum Theater, and David Burke, stage manager of the Bushwick Theater, handled the stages. John J. Maloney was in general charge for B. F. Keith and E. F. Albee.

Cigars were furnished for the men and candy for the women, also flowers in profusion for decorations. The artists left the foot of Fifty-third Street for Blackwell's Island at 9 A. M.

"EVA" PRODUCED.

New Lehar Opera in Which Sallie Fisher is Prominent.

Klaw and Erlanger presented Eva, a music drama in three acts by Glen MacDonough, based on the original of Willner and Bodansky, music by Franz Lehar, at the Apollo Theater at Atlantic City last Wednesday. The scenes of the play are laid in the office of a glass factory in Montarlier, Belgium; the garden of the mansion of the owner of the factory, and finally in a fashionable apartment in Paris. The story deals with the love of Eva, a godchild of the factory employes, and Octave Flaubert, a young Parisian, who is the owner of the glass factory. There are many intensely dramatic moments in the play, notably in one scene, where a hundred infuriated workmen break in upon the garden fete given by young Flaubert. The beautiful music of Franz Lehar is interpreted by an augmented orchestra under the leadership of Hugo Reisenfeld, who was the repetitor and first violinist of the Manhattan Opera House in New York during the grand opera season. Klaw and Erlanger made the production of Eva upon an elaborate scale, and provided a company of unusual merit, including Sallie Fisher, in the title role, Alma Francis, Walter Percival, J. T. McGrane, Tom Waters, John Daly Murphy, Wallace McCutcheon, Jr., and others. Theatrical managers from New York and Philadelphia were present at the premiere. Eva is now at the Garrick Theater in Philadelphia, and later in the season will be seen in New York.

ACTOR MUST PAY.

Vaudevillian Told by Judge He Must Support His Children.

John Tegarty, who as Lloyd, of the vaudeville team of "Lloyd and Whitehouse," who sings about an unhappy married life, faced Judge Addams in juvenile court, Cleveland, O., one day last week, on the charge of neglecting his three minor sons.

The charge was preferred by his wife, Mrs. Bernice Tegarty, 1441 Elmwood Avenue, Lakewood, who said that until she recognized him at the theater, she had not seen him for ten years. Yesterday was the first time he had seen his ten-year-old son.

Judge Addams released Tegarty under a $750 bond in which he agreed to pay $10 a week for the support of the children.

TITANIC MEMORIAL BENEFIT.

At the women's *Titanic* benefit at the Century Theater, Friday, Dec. 6, Mme. Nazimova and her company will appear in the comedy scene from "The Master Builder." John Mason, Francis Wilson, "Billie" Burke, Viola Allen and Mme. Simone also will contribute their services. The St. Patrick's Cathedral choir will appear in the grand pageant which closes the programme.

The benefit is under the auspices of the Theatrical Managers' Association. Mrs. John Hays Hammond, chairman, already has raised more than $30,000 in behalf of the proposed monument.

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CARTER DE HAVEN AS A STAR

Leading Actresses Making Dolls for Manager Dean's Christmas Tree—Robert Loraine Speaks on Suffrage.

BALTIMORE (*Special*).—The new Woods production at Ford's, Exceeding the Speed Limit, in which Carter De Haven made his initial bow as a star, proved all that its name implied. It is a typical French farce, and resembles closely The Girl in the Taxi, and The Girl from Rector's, but it excels both. It would be well nigh impossible to give the plot, as it contains complications enough for a dozen plays; suffice to say that it revolves around Jack Newton (Carter De Haven), a young man about town, who is leading a double life, as Secretary of the Purity League for the Suppression of Vice, and as the pet of the chorus girls. The situations that arise from his efforts to keep the two factions ignorant of his actions furnish the fun. The audience roared with pleasure most of the time and panted for breath the rest, for it abounds in mirth-provoking situations and many of its scenes are very funny. It is built along familiar lines, many of its situations are mechanical, and its dialogue a bit risque, but it is funny.

As a bit of novelty the first act begins in the audience, the first scene being clever advertising for Within the Law, depicting the Eltinge Theater. De Haven enters the theater proper and a quarrel ensues between him and Fred Bond. Both are finally ordered out, and the first scene, when the curtain rises, shows them being ejected from the Eltinge. The play contains many novelties as well as five or six songs, which could be greatly improved.

Elizabeth Murray and Carter De Haven took first honors. The former is an artist in her class, of whom there are few indeed. Carter De Haven dances too little, but what he does makes one wish for more. He fits the part like a kid glove, sings several songs in magnetic style and carries the burden of the play on his shoulders. Flora Parker, Albert Parker, Fred. Bond and Marion Bell all give good performances.

Louisiana Lou, with Alexander Carr and Sophie Tucker came to Ford's, Dec. 2-8. It proved to be one of the best La Salle productions we have yet seen. The company includes Bessie De Voie and Lester Crawford. The music is tuneful and the production especially good; capacity audiences. Blackbirds, featuring Henry B. Warner and Laura Hope Crews, Dec. 9-14.

Owing to the sudden withdrawal of A Winsome Widow, which was to have been the attraction this week, the Academy is offering a series of motion pictures entitled From the Manger to the Cross. They were heartily endorsed by the local clergy, and a large audience was present on Monday. The Pink Lady, Dec. 9-14.

Hanky Panky is at the Auditorium, Dec. 2-7. Those in the company include Christine Nielsen, Bobby North, Max Rogers, and Montgomery and Moore. Neil O'Brien's Minstrels, Dec. 9-14.

A splendid bill is provided by Manager Schanberger at the Maryland this week, headed by Lulu Glaser and Tom Richards. Others are Carroll and Fields, Geiger, Du Callon, Tom Davis Trio, Ernie and Ernie, Lynch and Zellers, and the Providence Players.

Manager Tunis F. Dean, of the Academy of Music, who is a regular Santa Claus to all the orphans in the local institutions, has as usual been scheming to evolve something new which would bring delight to the children of whom he is particularly fond, and he has at last found it. Accordingly last week he inserted an advertisement in the Baltimore papers for five hundred young women to send as many dressed dolls to the Academy to be hung on his annual Christmas tree, which stands in the lobby. There is no more charitable man than Tunis Dean, and he will offer fifteen prizes for the best dressed dolls, which will insure his orphans something to be proud of. He has also been promised dolls from many distinguished actresses, among whom are Billie Burke, Blanche Bates, Frances Starr, Alla Nazimova, Anna Bussert, Maude Adams, Julia Marlowe, Mrs. Fiske, Bessie Abott, Charlotte Walker and others. Charles Frohman has promisd a special matinee of Passers-By for the benefit of the children during Christmas week.

Messrs. Ford announce a series of musical matinees, beginning Dec. 5. The first artist announced is the violinist, Efrem Zimbalist. Prices will be low and artists of first rank.

Robert Loraine was a guest of the Woman's Civic League at the Arundel Club Nov. 25, when he spoke on woman suffrage, to the delight of an unusually brilliant audience, composed of Baltimore's cream of society. He was later given a reception by the club and was introduced to many of Baltimore's most distinguished women. The club returned the compliment by giving a large theater party the next evening at the Academy, where Mr. Loraine was playing.

Tunis F. Dean, he of match-making fame, went to New York last week to act as usher at the wedding of Blanche Bates and George Creel in New York city Nov. 28. Mr. Dean introduced the prospective bridegroom to his future wife.

The Messrs. Ford have secured Years of Discretion for the Christmas bill at their playhouse.

Freckles is at Albaugh's this week, the first regular attraction at this playhouse this season.

I. BARTON KRRIS.

McGRAW'S HIT IN BROOKLYN

"The Brute," "The Woman Haters"—Other Bills of Week—Grand Opera House and Phillips's Lyceum Successful with Stock.

BROOKLYN (*Special*).—The Brute made its initial Brooklyn appearance at the Majestic, Nov. 25-30. Ernest Glendinning and Ruth Shepley made the best of every opportunity afforded, but the play itself was not up to the standard of the Majestic bookings.

The Woman Haters was enthusiastically welcomed by the patrons of Tellers's Broadway. To Brooklyn theatergoers the tuneful operetta was considerably better than its name.

John J. McGraw, in his twenty minutes of inside baseball, at the Orpheum, thrilled the hearts of Brooklyn fans by announcing that he considered Brooklyn a strong contender for 1913 honors in the National League. Florence Roberts, in The Woman Intervenes, Laddie Cliff, Jim Diamond and Sibyl Brennan, contributed their share to an interesting programme.

The Still Voice, with Sidney Drew and company, was clearly entitled to headline honors at the Bushwick. Cliff Gordon, Ida Brooks Hunt, and Cheridah Simpson, Frank North, Clarke and Kenton were among the list of entertainers.

An exceptionally good bill greeted the patrons of the De Kalb. Mr. and Mrs. Sidney Reynolds, Dacey and Chase, Florence Miller, City Church Quartette, Ward and Ward, and Arthur Rice were all pleasing entertainers.

Southern atmosphere prevailed at the Crescent, where the week's offering was Under Southern Skies. Mabel Montgomery, George Alison, William Evarts and Joseph Egerton were assigned to the principal parts, while Charles Schofield, Daniel Hanlon, Kate Blancke, Isadore Martin, M. J. Briggs and George Carlton were seen to advantage in minor roles.

Sherlock Holmes, in The Sign of the Four, invaded the Grand Opera House, and it was obvious that the old detective play is still a popular drawing card. Noel Travers appeared in the title role, while Irene Douglas was seen as Mary Marston. William Elliot, Franklyn Searight, Maxine Miles and Jack Mathews were included in the cast.

Since Thaddeus Gray assumed the directorship of Phillips' Lyceum Theater Stock, an attempt has been made to raise the standard of the productions presented at that playhouse. Although the home of melodrama, The White Sister was produced some weeks ago, and last week's offering was Mother. Mr. Gray's selections have been well received. Pearl Gray, Harold Claremont, Augusta West, Irene Bennett, Joseph Granby, Charles Eggleston and other members of the company were well cast.

Mrs. Dane's Defence was revived by members of the Gotham Theater Stock company, but proved to be a rather poor drawing card, although the production in general was a splendid one. Alfred Swenson, Mae Desmond, Henry Carlton, James Kyle MacCurdy, Mariam Swayne, Kate Woods Fiske, Frank Kimbal and Richard Capp were included in the cast.

J. LEROY DAUG.

WEEK'S NEWS FROM BUSY NEWARK.

NEWARK, N. J. (*Special*).—Henrietta Crosman in The Real Thing was at the Newark Nov. 18-23, company including Fred Tiden, Josephine Lovett, Joyce Wallace, Welba Lestina, and Albert Brown. Cast and play were most cordially received. Last week, Rebecca of Sunnybrook Farm.

Everywoman was presented at the Shubert Nov. 18-23 to crowds, the fine cast including Miriam Clements, H. Cooper Cliffe, Marie Wainwright, Hubert Osborne, and Frederick De Belleville. Last week, Little Miss Brown.

The ever popular Corse Payton Stock company presented Why Smith Left Home Nov. 18-23. Mabel Brownell is missing from the cast, taking a much needed rest preparatory to Madame X, to be given Dec. 2. The cast includes Clifford Stork, Harry B. Roche, Joseph W. Girard, Lee Sterrett, Arthur Jarrett, Mabelle Estelle, Kathleen Kinsella, Virginia Wilson, Lillian Stuart, Ethel Milton, Dagmar Lenette, and Sadie Radcliffe. Last week, Shore Acres.

No Mother to Guide Her was presented by the Kilmt and Gerzolo Stock company at Jacobs's Nov. 18-23.

At Proctor's, Winsor McCay was headlined Nov. 18-23. Others in the bill were Hal Stephens, Campbell and Bates, Earle and Curtis, Chadwick Trio, La Crandall.

The Midnight Maids pleased at the Gayety Nov. 18-23. The old-time favorites in the cast were Bob Van Osten, Elmer Tenley, Edward Jameson, Clare Burg, Virgie Royden, Emma Seigel, Daisy Norwood, and June Hall.

Girls from Joyland at Miner's Nov. 18-23 presented Harry L. Cooper, Catherine Henry, Eugene West, and Alice Blair.

A good bill was given at the Lyric Nov. 18-23, headed by Claire de Renucci, Gladstone and Talmage, Gregoire and Elmina, Irving B. Walton.

At the Odeon Nov. 18-23 were J. Rosamond Johnson, Edgar Connor, Bamboo Girls, Pons and Pons, Gordon and Barton, Anton Zinka, the Moores.

At the Washington, Murray Livingston, Brown and Jones, Kelso and Leigh, Martin and Clare, Ruth Becker appeared Nov. 18-23.

La Somnambula was sung by the San Signora Baroni's bright and flexible soprano Carlo Opera company at the Ross Nov. 18, enabled her to do something like justice to the florid music.

GEORGE S. APPLEGATE.

"HINDLE WAKES" DEC. 9.

The English company which is to play Hindle Wakes, at the Maxine Elliott Theater, arrived in New York on the *Cedric* last Saturday. This organization, imported by William A. Brady, Ltd., will give its opening performance Monday, Dec. 9.

Hindle Wakes is by Stanley Houghton, and had its first representation by the celebrated stock company directed by Miss Horniman, of Manchester. The play created a sensation and the noted manageress immediately was invited to London, where the production was made at the New Theater. A long run ensued, accompanied by a public upheaval.

PLAYS IN PITTSBURGH.

PITTSBURGH (*Special*).—ALVIN: Bought and Paid For drew crowds Nov. 25-30. The cast was splendid, including Charles Richman, William Harrigan, Daniel Gold, John Cromwell, Julia Dean, Agnes De Lane, and Claire Coste. The Prince of Pilsen Dec. 2-7, followed by Little Miss Brown.

NIXON: The Garden of Allah, which began a two weeks' engagement here Nov. 25, is also drawing largely, with the same massive production as seen in New York. The principals include Dorothy Donnelly, Lawson Butt, Arthur Forrest, Frank Kingdon, and Jose Ruben, all praiseworthy.

DUQUESNE: The Other Girl was the offering of the Harry Davis Stock Players 25-30. Corliss Giles and Mary Hall handled the leading roles effectively, capably supported by Dennis Harris, Frank Wright, and Katherine Stanton. Dr. Jekyll and Mr. Hyde Dec. 2-7, with Hal De Forest in the dual role.

LYCEUM: The Little Tenderfoot pleased large audiences last week, the company including Virginia Duncan, Ethel Wickman, Diana Dewar, Gretchen Sherman, Bert B. Melville, Al. W. Fremont, Fred Eckhart, Dick Tracy, and James McHugh. Get-Rich-Quick Wallingford, Dec. 2-7, and Dave Lewis in Don't Lie to Your Wife, Dec. 9-14.

GRAND: Lulu Glaser headed the bill Nov. 25-30. Edna Goodrich leads the bill this week.

GAYETY: The Dazzlers entertained large audiences last week, and the Mollie Williams Show is the attraction this week.

DAN J. FACKINER.

NEWS FROM JERSEY CITY.

JERSEY CITY, N. J. (Special).—After many weeks of preparation at the Orpheum Theater here the Orpheum Players appeared in The Merchant of Venice Nov. 25-30 to crowded houses, and it was a stupendous production. It is a cause for congratulation that we have in our midst a company capable of giving so praiseworthy a performance of one of the masterpieces of the stage. The staging was massive and rich, and the curtain calls were all well earned. George Barnum as Shylock was finished in all his work, and was especially powerful and fine in the scene where he discovers the loss of his daughter and in the trial scene. Maude Gilbert as Portia was excellent and she clothed the part with new charms. Lowell Sherman was a clever Bassanio and appeared to much advantage. Especially strong was Wright Kramer as Antonio. Alice Riker as Jessica, Harold Selman as Gobbo, Marie Curtis as Nerissa, Robert Robson as Old Gobbo, Frederick Roland as Gratiano, and Frank Peck as Balthasar, Royal Tracey, Sumner Gard, Raymond Wahburn, Edward Langford, and Herbert Delmore. The incidental music was perfect. Mary Jane's Pa Dec. 2-7.

The Academy Stock company, at the Academy of Music, packed them in with a capital presentation of A Race for Life Nov. 25-0. The play made a hit and it is a clever scenic production. Louis Leon Hall as Seymour, Russell Brown as John Hunter, Mary Louise Malloy as Jessie, and all the favorites appeared to advantage. The Cowboy and the Squaw Dec. 2-7.

Michael P. Whelan, a local artist of note, has loaned to the management of the Orpheum Theater a beautiful painting of the trial scene from The Merchant of Venice and a bust of Shakespeare.

The Elks held their annual memorial services at the Majestic Theater Dec. 1.

The Academy of Music Stock company at the Academy put on a request play, Nov. 18-23, The Yankee Doodle Detective, to full houses. Moving pictures between the acts were attractive. A Race For Life, Nov. 25-30.

The Orpheum Players at the Orpheum Theater here, played The Greyhound sucessfully, Nov. 18-23, to excellent patronage. The staging was perfect.

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WANTED—Information of Teddy Hardcastle; last heard from playing in The Cat's Paw, Chicago, 1911; any information please address Thomas Wallis, care Mirror.

NEWS FROM NEAR THE MISSOURI.

KANSAS CITY.—The Gilbert and Sullivan revivals at the Shubert continued a second week, Nov. 24-30, presenting Patience, Pinafore and Mikado to excellent business. The company has been enthusiastically received at every performance, and the engagement has proven most successful from every standpoint. De Wolf Hopper, Eugene Cowles, Blanche Duffield, George Macfarlane and others repeated their successes of the first week. Military Girl, Dec. 1-7.=George Evans's Minstrels held the boards at the Willis Wood, Nov. 24-27, to good business. The show is one of the best of its kind on the road, both star and principals furnishing clever entertainment. The Woman, Nov. 28-30.=The Fortune Hunter was the Grand attraction, Nov. 24-30, playing to good audiences. Will Deming, Albert Tavenier and Marjorie Foster handled principal parts effectively. A Fool There Was, Dec. 1-7.=McFadden's Flats, Nov. 24-30, at the Gilliss, to usual good business.=The Gay Widows, with the Five Alarcons and John Hart pleased large audiences at the Century, Nov. 24-30. The Big Review, with Frankie Heath, Dec. 1-7=The Gayety had the Queens of Paris, Nov. 24-30. A big company including Harry Kohler, Alf. K. Hall, Harry K. Morton, and Clara Hendricks all won applause. Social Maids, Dec. 1-7.=Ethel Barrymore was toplined at the Orpheum, Nov. 24-30, to big business. Miss Barrymore pleased greatly, of course, while other acts on the bill shared in applause.=A Night on a Roof Garden was the big number of the bill at the Empress, Nov. 24-30, to excellent business.=The Garden had Thomas Jefferson and company as the headliner of twelve-act bill, Nov. 24-30, playing to good business.

D. KEEDY CAMPBELL.

BOOTH TARKINGTON SEES HIS PLAY.

INDIANAPOLIS (*Special*).—The Winsome Widow, gorgeously staged and costumed, with Kathleen Clifford, Ethel Amorita Kelley, Artie Mehlinger and Molly King played to good business at English's, Nov. 18-23. Honors were divided among Dorothy Jardon, Frank Tinney, Harry Conor and Harry Kelly.

William Hodge, in The Man From Home, played a return engagement at English's, Nov. 25-27, repeating the success he made here last season when he appeared at the Murat for two weeks. The star, the same excellent company and the play made a splendid impression, the play doubly so, since one of the authors, Booth Tarkington, is an Indianapolis man, who attended some of the performances. William H. Crane, in The Senator Keeps House, Nov. 28-30, Richard Carle and Hattie Williams, in The Girl from Montmartre, Dec. 2, 3. Robert Hilliard, in The Argyle Case, Dec. 5-7.

The Lost Princess Bo-Peep, given by local amateurs at the Shubert Murat for two nights and a matinee, Nov. 21-23, was enjoyed by large audiences and netted $1,000 for the Children's Aid Association, for whose benefit it was given. Bunty Pulls the Strings, Nov. 25-30. Everywoman, Dec. 2-7.

The Common Law, with a good cast including Leonard Ide, Irene Summerly, Walter Fenner, Marguerite Chaffee and Bernard Riggs made good impression at the Park, Nov. 25-30. The Traveling Salesman, Nov. 2-4.

Thelma was the offering of the Holden Players at the Colonial, Nov. 25-30, with Melba Palmer and George W. Stilwell in leads. The Minister's Sweetheart, Dec. 2-7.

Zelda Sears kept the audiences in good humor at Keith's, Nov. 25-30. Bert Fitzgibbon, Marie Fenton, Trovello, Sam Watson's Circus, Ramsdell Trio, Barto and Clark, and Wotpert and Paulan also scored.

PEARL KIRKWOOD.

"GARDEN OF ALLAH" AT LAKESIDE.

Many Attractive Bills in Cleveland—Vaudeville and Burlesque Galore.

CLEVELAND (*Special*).—OPERA HOUSE.—The Garden of Allah company Nov. 18-23. The house is giving two extra matinees in order to accommodate large audiences.==COLONIAL.—James T. Powers in Two Little Brides was at the Colonial Nov. 18-23. Ann Wheaton and Lelia Hughes were very good.==HIPPODROME.—Kathryn Osterman and Louis A. Simon have neat little offering, In a Persian Garden; Rosalind Coghlan in The Temptation of St. Anthony was very good; Lloyd and Whitehouse were an interesting pair with plenty of bright talk, a burlesque of grand opera and other antics; Van Haven, magician, was amusing; the Havelocks, jugglers, were fair; Mullen and Coogan had funny songs, parodies and some smart talk.==GRAND.—The White Squaw at the Grand Nov. 18-23 was very good. Clara Greenwood as the squaw was very pleasing; large houses.==PROSPECT.—Get-Rich-Quick Wallingford was at the Prospect Nov. 18-23; large houses.==DUCHESS.—The White Sister by F. Marion Crawford, by Mackay-Kemble Players, Nov. 18-23.==CLEVELAND.—Holden Players played The Crucifix, from a tale by Victor Hugo, Nov. 18-23; cast very good.==STAR.—The Pacemakers at the Star Nov. 18-23 afforded much merriment; large houses.==EMPIRE.—Ed Lee Wrothe with The Ginger Girls Nov. 18-23 was amusing, as usual. Frank L. Wakefield, author of the book, is a capable member of the company. Jane La Beau and Margie Austin are the chief feminine characters; large houses.

GEORGE M. DOWNS, JR.

'FRISCO AMATEURS PLAY FOR CHARITY.

For the benefit of the Armitage Orphanage, a coterie of clever society amateurs gave a performance at the Valentine Theater in San Francisco recently, which was pronounced by the press of that city as unusually brilliant for amateurs. The play rendered is entitled Campus Mousey. A handsome sum was realised.

CURRENT AMUSEMENTS

Week ending Dec. 7.

ACADEMY OF MUSIC—Vaudeville.
ALHAMBRA—Vaudeville.
ASTOR—Douglas Fairbanks in Hawthorne of the U. S. A.—5th week—35 to 42 times.
BELASCO—Frances Starr in The Case of Becky—10th week—73 to 80 times.
BROADWAY—The Sun Dodgers—2d week—7 to 14 times.
BRONX—Vaudeville.
CASINO—The Merry Countess—16th week—122 to 129 times.
CENTURY—The Daughter of Heaven—8th week—61 to 68 times.
COLONIAL—Vaudeville.
COLUMBIA—Trocadero Burlesquers.
COMEDY—Fanny's First Play—11th week—93 to 101 times.
CRITERION—What Ails You?—3d week—18 to 25 times.
DALY'S—The Red Petticoat—4th week—23 to 30 times.
ELTINGE—Within the Law—13th week—97 to 104 times.
EMPIRE—Alla Naximova in Bella Donna—4th week—26 to 33 times.
FORTY-EIGHTH STREET—William Collier in Never Say Die—4th week—24 to 31 times.
FULTON—The Yellow Jacket—5th week—35 to 42 times.
GAIETY—Our Wives—25 times, plus 2d week—10 to 17 times.
GARDEN—John E. Kellerd in Hamlet—17 to 24 times.
GARRICK—John Mason in The Attack—12th week—87 to 94 times.
GEO. M. COHAN'S—George M. Cohan in Broadway Jones—11th week—83 to 90 times.
GERMAN—Der Austausch-Leutnant—3 times; Damenwahl—3 times.
GLOBE—The Lady of the Slipper—6th week—43 to 50 times.
GRAND OPERA HOUSE—The Quaker Girl—246 times, plus 8 times.
HARLEM OPERA HOUSE—Stock co. in Mme. Sans Gene—12 times.
HARRIS—Commencing Dec. 3—The Indiscretion of Truth—7 times.
HIPPODROME—Under Many Flags—14th week—158 to 169 times.
HUDSON—Mrs. Fiske in The High Road—3d week—16 to 23 times.
HURTIG AND SEAMON'S—Midnight Maidens.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Oh! Oh! Delphine—10th week—75 to 82 times.
LIBERTY—Milestones—12th week—90 to 97 times.
LITTLE—Anatol—8th week—83 to 88 times; matinees—Snow White—19 to 24 times.
LYCEUM—Billie Burke in The Mind-the-Paint Girl—13th week—99 to 106 times.
LYRIC—Emma Trentini in The Firefly—1st week—1 to 7 times.
MANHATTAN OPERA HOUSE—The Whip—3d week—13 to 20 times.
MAXINE ELLIOTT—Ready Money—16th week—124 to 131 times.
METROPOLIS—Cecil Spooner Stock co. in St. Elmo—68 times, plus 10 times.
METROPOLITAN OPERA HOUSE — Repertoire Grand Opera—4th week.
MINER'S BRONX—Zallah's Own.
MINER'S EIGHTH AVENUE—Queens of the Follies Bergere.
MINER'S PEOPLE'S—Rice's Daffy Girls.
MOULIN ROUGE—Ziegfeld Follies—7th week—51 to 58 times.
MURRAY HILL—Behman Show.
NEW AMSTERDAM—The Count of Luxembourg—12th week—91 to 98 times.
OLYMPIC—Gay Masqueraders.
PARK—Closed Nov. 30.
PHILIPPS—Auction Pinochle—2d week—10 to 16 times.
PLAYHOUSE—Little Women—8th week—61 to 70 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in The Prisoner of Zenda—10 times.
REPUBLIC—The Governor's Lady—13th week—99 to 106 times.
STAR—Stock co. in Alias Jimmy Valentine—369 times, plus 12 times.
THIRTY-NINTH STREET—Annie Russell in Much Ado About Nothing—10 to 17 times.
VICTORIA—Vaudeville.
WALLACK'S—Mme. Simone in The Paper Chase—2d week—9 to 16 times.
WEBER'S—Atop of the World Pictures.
WEBER AND FIELDS'S MUSIC HALL—Weber and Fields in Roly Poly and Without the Law—3d week—13 to 20 times.
WEST END—William Faversham in Julius Cæsar—34 times, plus 8 times.
WINTER GARDEN—Broadway to Paris—3d week—15 to 23 times.

NOTES FROM TWIN CITIES

"The Blue Bird" is Allowed to Go On Without Children—Minneapolis Fails to Appreciate "Bought and Paid For."

ST. PAUL, MINN.—Following a decided conflict with the Federation of Women's Clubs, The Blue Bird was allowed to proceed at the Shubert Nov. 24-30, with the proviso that no children under the age of ten should appear. A notice to that effect was posted in the lobby; business tremendous. Bought and Paid For Dec. 1-7. Aborn's Chimes of Normandy Dec. 8-11. Coburn Players Dec. 19-21. Over Night Dec. 22-28.==Eva Lang in Sauce for the Goose at the Metropolitan Nov. 24-30 created even a better impression than in the role she essayed last week in Her Husband's Wife. The former Grace George role fits Miss Lang to a nicety. Officer 666 Dec. 1-7. Sheehan Opera company Dec. 8-11. Fortune Hunter Dec. 12-14. Round-Up Dec. 15-18. David Warfield Dec. 19-21. Man from Home Dec. 22-28. Fiske O'Hara Dec. 29-Jan. 4.==ORPHEUM: Pace set for past few weeks may prove difficult to maintain. While W. C. Fields and The Antigua Girl were the billed headliners Nov. 24-30, and deserved the position, it must be said that Barry and Wolford scored a tremendous hit.==Six Roller Skating Girls, Moore and Elliott, and Pierce and Maxie were prominent in the Empress bill Nov. 24-30.==Miss New York, Jr., held the stage at the Grand Nov. 24-30.==The Elks' Circus, featuring Hagenbeck-Wallace Circus acts, made excellent use of the big auditorium stage Nov. 25-30.==Owing to Mrs. Fred Snyder's disagreement with the Auditorium board last Winter, the People's Church is again coming into prominence as a place of amusement. Felice Lyne will be the soloist at the third recital of Mrs. Snyder's course, Dec. 2.==One reason why so many St. Paulites flock to the Elmendorf lectures at the Minneapolis Auditorium is because of his fine speaking voice and perfect enunciation. Switzerland was visited Nov. 25.==Cecil Yapp, the Cat of The Blue Bird, is a St. Paul boy, and, like Ben Johnson, Walter Hale and a number of others, made his first appearance in the class plays of the Central High School.==Nat Roth, last here with Fritzi Scheff, is renewing old acquaintances this week.

JOSEPH J. PRISTER.

MINNEAPOLIS (*Special*).—Thanksgiving week brought two successful plays of American origin to the first-class theaters. At the Shubert Bought and Paid For was shown, while the Metropolitan housed Officer 666. The Broadhurst play was only fairly well received, the general opinion being that its merits had been over-estimated. The company, which included George D. McQuarrie, Diva Maroida, Herbert Cavanaugh, and Josephine Drake, was likewise only fair. On the other hand, Officer 666, at the Metropolitan, won immediate favor, as did its company, which included Clarence Oliver, George Howell, and Ione Bright. Eva Lang returns to Metropolitan Dec. 1-7 in Sauce for the Goose, while the Shubert will offer Primrose and Dockstader's Minstrels.==At the Orpheum, that excellent actor, William H. Thompson, offered An Object Lesson, which gave him a chance to display his remarkable artistry. Edmond Hayes, Pauline Moran, and the Daring Darts were also in the bill Nov. 25-30.==The Unique offered Jimmy Britt, Deland and Carr and Patty Brothers, while the Three Hickeys, Violet MacMillan, and Janet Louden divided the honors at the Miles Nov. 25-30.==The permanent stock company at the Bijou was seen to advantage in Life's Shop Window, which made up in moralizing any lack in construction. Lewis Hollinger and Grace Greiner had the leading roles. Estelle Allen, Margaret Allen, Lloyd Sabine, and Alfred Vosburgh are newcomers. This week, Alias Jimmy Valentine.==The Gayety offered The Whirl of Mirth, with Eddie B. Collins, Nov. 25-30.

CARLTON W. MILES.

LETTER LIST

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WOMEN.

Allen, Violet, Edna Aug. Della Aubin, Venie Atherton.
Baker, Edna, Janet Boacher, Frankie Bailey, Lena Betts, Alice Bryan, Clara Blandick, Doris Brown, Alice Bradley.
Cliffe, Genevieve, Clara Cusack, Louise Coleman, Winifred Carter, Clara Cote, Corinne Cantwell, Josepha Crowell, Miss Carlotta, Nora Cecil.
Delmar, Madeline, Josephine Durant, Margaret Dunne.
Ford, Edna May, Gertrude D. Forbes, Mrs. Fraser.
Gibson, Ordway, Jane Grey, Olive Gebbard, Gloria Gayle, Leta Gilmore, Florence Green, Florence Guise.
Hulme, Ethel, Lilly Holland, Isabel Houston, Florence Hartley, Evelyn Hope.
Jerome, Natalie, Ada Jones.
Kennedy, Mrs. Jack, Frances Kennedy, Kathryn Kidder.
Leslie, Rubie, Lena Lorraine, Gertrude London, Louise Lathrop, Miss La Tour, Violet Lynest, Calo Los La Estes.
Mann, Mrs. M., Elizabeth Maines, Catherine Mulkins, Madge Moore, Edna M. Morrow, Mrs. S. L. Mason, Mrs. F. C. Miller, Caroline Morrison, Mrs. Martin, Elinor McEwen, Eva MacDonald, Molly McIntyre.
Olcott, Vera, Marta Oatman.
Pinckney, Florence, Emily Price, Mrs. Lincoln Plummer, Miss Park.
Reader, Anna, Florence Reed, Kate Rare, May Runert, Amy Rickard, Nan Russell.
Sloane, M., Miss Short, Kate Schuman, Edith St. Clair, Della Sawyer, Alice Swain, Harriet Sterling, Mrs. C. S. Spencer.
True, Augusta, Mrs. Howard Thurston, Anna Turner, Rose Tiffany, Maude Troax, Mabel Thorne, Helen Travers, Lavinia Thomson, Clara Turner, Pauline Taylor, Ann Tucker.
Von Luke, Eda.
West, Olive, Bayonne Whipple, Carol Warren, Evelyn Westbrook, Cecil Waldron, Grace Waldo, Lillian Webb, Edith Wylie, Alice Ward.

MEN.

Abbott, Harry, Mr. Ashmore, Edward Arlington, Robt. Adams, Ted V. Arnold, Roy Atwell, Ernest Abercrombie, Milton Adams, John Arthur.
Belmour, Harry, Arthur Benson, Sam Brown, Pickering Brown, Wm. Robb, Geo. Berrell, Sidney K. Blair, Arthur Burckly, W. S. Bates, Roland Bottomley, E. T. Bernat, Clayton Burnison, J. St. Clair Bayfield, C. Belmont, Charlie Bowser, Percy Bollinger, Geo. Barnum, Wilmer Bradley, Julian Barton.
Cleckner, Fred, Herbert Cheshy, Harry Collins, Paul Cazeneuve, Geo. Castles, Caswell and Arnold, M. Cowley, Lon Carter, G. Craig, H. V. Collins, Geo. B. Connor.
Duff, Fred, Wm. H. Dehlman, Mr. Dudley, Paul Doucet, Harry Davies, Henri Du Mars, Wm. J. Dyer, Harry Davenport, Howard Dorsay, William De Rouge, Fred Douglas, Milton Dawson, Harry Dorner.
Erwin, Grant, Thos. D. Evans.
Forde, Ed., L. Alois Fisher, Chas. Perlinghetti, Edwin Felix, Joe P. Foley, G. R. Ferguson, Harry Forrest, N. H. Ferris, Radcliff Fellows.
Gray, Norman, Geo. Grimes, Geo. Greenhoff, Leonard Grover, Edwin Greene, Wm. Geddes, Geo. Gangloff, Ritzene Girardot.
Hodge, Edwin, Donald Hall, Avery Hopwood, Frank Halbach, Louis C. Haines, Geo. H. Harris, Geo. Hall, Arthur Hoyt, Marcus P. Hoeb, Henry Hicks, Wm. G. Harris, Chas. Hamblitzer, Harry Hall.
Jordan, Michael.
Kelly, Wm., Tom Killilea, J. H. Kearsley.
Love, W. L., Willard Louis, Dick Lancaster, Bert Le Roy, S. Nelson Lingard, John Lyons, Geo. Le Soir, John Lynch.
Meyers, Harry, C. H. Michael, Joseph Murphy, Fred Mack, Jos. Merrick, John Milton, Sam Morris, Leslie Morris, Harry Munch, D. I. Moore, Geo. W. Mitchell, Fred Montague, Wm. McIlrath, Joe McCarthy, Reginald McDougall.
Newman, Bobby, W. P. Nunn.
Podrick, Lloyd, D. A. Parker, John Pringle, Albert Patterson, Albert Phillips, E. L. Powell, Elmer Pickard.
Raymond, Pete, F. A. Reynolds, E. B. Richardson, David Rogers, Jas. Rennie, Lawrence Rising, T. Ross, Jas. E. Rosen, Harry Radcliff, Smith, Bruce, C. Nick Stark, T. Savage, Jack Sarre, Thad Shine, M. W. Smith, John Stahl, Orrin Shear, P. D. Standing, Herbert Sears, Ned Sherman, W. I. Sully, Forrest Shackleford, Jos. Sheehan.
Towns, E. Owens, Gus Tapley, Reginald Thomas, Vaughen Trevor, Harry Taylor, Chas. A. Taylor.
Virlan, Robert.
Weaver, Henry, Ray Whittaker, Ralph Whitehead, Jack Ward, Chas. Wood, A. C. White, Fred Williams.

FROM STAGE TO ALFALFA FIELDS.

Another Show Girl Forsakes the Footlights for the Hymenial Altar.

When "Billee" Claggert stepped off the boards to become Mrs. Thomas S. Barnes, this gentleman stepped out of the office of J. Pierpont Morgan and Wall Street into the alfalfa farm at Primeville, Ore. where the newly married pair will revel in the sunshine of connubial bliss and the sweet odor of the tall clover. The marriage took place in San Francisco on Nov. 5, when Mrs. Barnes shed her stage cognomen and as Helen A. Magruder, her real name, became Mrs. Thomas S. Barnes.

"Billee" joined the Kiss Waltz company in Philadelphia and it was during this engagement that she met Mr. Barnes, who was immediately and appropriately smitten and whispered to her the words of the then popular song, "And when I walk, I want to walk with 'Billee.'" What fair maiden could resist such wooing, given with the proper inflection and sentimental emphasis?

And so it ended in wedding bells.

Mrs. Barnes is a Philadelphia girl and besides being with the Kiss Waltz was also a member of The Passing Show of 1912 until it disbanded several weeks ago.

Mr. Barnes is well known on Wall Street and in New York club circles. He is a 1910 Yale man, member of the Yale and Racquet and Tennis clubs, and belonged to Troop 1, Squadron A. His mother, Mrs. Henry B. Barnes, lives at 107 East Fifty-fifth Street, and his brother, Henry Burr Barnes, Jr., is an attorney at 52 William Street.

AFTER MANY YEARS.

Edna and Gladys, Members of Same Company, Sisters, and Knew Not Each Other.

Edna Bates and Gladys Sells are the names of two attractive members of The Lady of the Slipper company. One night last week, while chatting, Edna mentioned something about a place out in Ohio to Gladys.

"I was born there," said Gladys, "and I remember all the places you speak of, especially the old schoolhouse on the hill."

Comparing notes, the girls discovered that they were sisters.

In 1894 their mother, Mrs. Bates, was left a widow, and not being able to look after both children at that time, Mrs. Jarvis, a friend of the family, who was on the eve of moving out to Colorado, was allowed to adopt Gladys and take her out with her. As time passed interchange of letters grew fewer and fewer, and finally the two ladies lost all trace of each other. One night last week Mrs. Bates, who is now in New York, was the guest of her two reunited daughters.

SOCIETY WAR AT THE CAPITAL.

A Costly Private Theater, Costing $100,000, Is the Result.

Mrs. Edson Bradley, a leader in the swell set of Washington, has just completed a new theater as the result of a social war between factions of the Dramatic Club, The Playhouse, of which the heads were Preston Gibson and Mrs. Bradley.

Since its organization The Playhouse has been the gathering place of the select, the President and his family and the diplomatic corps frequently attending its offerings, which generally consisted of plays written by society people, and acted by professionals.

The Bradley Theater, which will open its doors Dec. 12, with a concert, is said to be fitted up in a fashion that will arouse the envy of every manager in the land.

The interesting question that remains to be settled is, who will come out on top, Mr. Gibson, with his tiny theater, or the charming society matron, Mrs. Edson Bradley. Yvonne de Craveter, an English soprano, whom Mrs. Bradley brought to this country for the purpose, will be the principal soloist on the programme.

MRS. JULIA DEAN HYLAND DEAD.

Mrs. Julia Hyland, whose death was recently recorded in THE MIRROR, was the sister of Tunis F. Dean, the well-known manager of the Academy in Baltimore.

This is the second time death has claimed a member of the popular manager's family within the year, the other being his brother, Mr. Edward J. Dean, who died last March.

Mrs. Hyland is survived by a daughter and her husband, also her mother and one sister and brother, Catherine F. and Tunis Dean. Her illness lasted only one week and her death was attributed to pneumonia. Mrs. Hyland was well known in Baltimore, where she had made her home since the time they left Indianapolis, and her lovely disposition and kindly smile had brought her hosts of friends, who will greatly mourn her loss. Mr. Dean received hundreds of telegrams of condolence from the friends of the deceased, and from his many friends in the profession. The funeral took place from the Cathedral at 9 o'clock Thursday, Nov. 22, where a requiem high mass was celebrated by the Rev. Louis Stickney, assisted by the Revs. Gavan and O'Donovan. The Cardinal presided. Messrs. Frenzo, Hyde, and Misses Ann Bussert and Sylvia Van Dyk, of the Robin Hood company, which was filling an engagement at the Academy, at the time of the death, asked that they be allowed to donate their services at the singing of the mass. The floral offerings were numerous, and included several pieces from members of the profession.

"OUR WIVES" IN JAIL.

Alimony Colony in Ludlow Street Prison Cheered By Good Performance.

With Julius Harburger, Sheriff of New York, officiating as stage manager and master-at-arms, a performance of the comedy Our Wives was presented at the Ludlow Street Jail last week, with an audience (excepting, of course, the prison officials) composed entirely of delinquent alimony payers, who would rather languish in a cell than pay their former wives alimony. There were many brave meetings through the steel portiers of the "theater," in which the imprisoned promised to be brave, etc., in a dramatic manner. The play is very much like the positions that these men find themselves through their not paying and was therefore appropriate to commence the "season" with. There were many speeches that were apropos of the occasion and these were received with bursts of approval.

The exclusive audience with their indebtedness is herewith presented: Joseph Polio, in for $560 alimony; David Moskowitz, in for $1,620 alimony; Louis Hantier, in for $47 alimony; August Poulson, in for $200 alimony; Rubin Kramer, in for $267 alimony; David Rothman, in for $75 alimony; Edward F. Donovan, in for $616 alimony; Jacob Thuman, in for $190 alimony.

MISS BRYAN UNABLE TO SING.

Her Role in Little Boy Blue Taken by Miss Engel, Who Makes Good.

Gertrude Bryan, who scored one of the personal hits of last season as Little Boy Blue, has been compelled to retire from the role because of an affection in her vocal cords. She struggled bravely against odds for several weeks until the doctors told her that she would have to stop singing at once and take a complete rest if she would save her voice. Henry W. Savage secured Lottie Engel, a Viennese girl, who was brought to this country for Metropolitan grand opera, to sing the title-role, and Miss Engel is now singing it. Mr. Savage stopped over in Springfield, Mass., on Friday night to hear her, and he is reported to have been very much pleased. He called a rehearsal after the performance that night and put the company through their paces until half-past one o'clock. Saturday night Franklyn Farnum, who has been singing the role of Marquis de la Tour since the beginning of the season, went to New York to begin rehearsals for Somewhere Else, which will be Mr. Savage's next production. His place was taken by Roydon Keith, a young American tenor who has been studying abroad.

Gertrude Bryan is said to be under a five-year contract to Mr. Savage. He is reported to have been so well pleased with her work in Little Boy Blue, even before it came to New York, that he asked her to put her name on a long-term contract. When he went on his trip around the world Miss Bryan received offers from practically every producer of musical plays in New York.

"SHOEMAKER'S HOLIDAY."

Not the Craft of St. Crispin, but Collegians of Columbia Will Celebrate.

The annual Elizabethan revival of the Philolexian Society of Columbia University occurred on Friday night last week. For the event Brinkerhoff Hall of Barnard College was transferred into an Elizabethan theater. The play selected for the occasion was Thomas Dekker's The Shoemaker's Holiday. Elizabethan costumes were scrupulously observed in every detail, and the stage was as exact in equipment as possible as it obtained in Shakespeare's day. The play, a farce, received good treatment on the part of the students, and reflected credit upon Dr. P. S. Spener, under whose direction it was prepared.

FOOTLIGHTS LURE THEM BACK.

Return of Pauline Fredericks and Kathryn Browne to the Stage.

Monday night, of last week, witnessed the return of two formerly popular actresses to their old profession. One is Pauline Fredericks Andrews, the other Kathryn Browne Decker. The husbands of both ladies are wealthy and both ladies go back to their work on the stage because of social-life-weariness, it is said.

Pauline Fredericks married Frank M. Andrews, the architect of the new Hotel McAlpin, the proposed Equitable Building and other large structures, about three years ago. She was at the time voted the most popular on Broadway, at the Actors' Fund Fair. She is in the cast with Mme. Simone, in The Paper Chase.

Mrs. Decker is in the cast of the new Thomas comedy, Mere Man. Her husband, Mr. Henry A. Decker, is a stockholder in the Sheffield Farms-Slawson-Decker Company, distributors of dairy products.

LOEW REDUCES CAPITAL.

Loew's Consolidated Enterprises of New York City has certified to the Secretary of State at Albany that it has reduced its capital stock from $1,500,000 to $100,000 and that the whole amount of the ascertained debts and liabilities of the corporation is $88,400. The certificate is signed by Marcus Loew, Nicholas M. Schenck, secretary of Loew's Theatrical Enterprises, and David Bernstein, all of New York City.

TAKES BRIDEGAT STAGE DOOR.

Friends of Walter L. Hanson, of Brooklyn, learned yesterday that Mr. Hanson on Election Day was married to Henriette de Rutti, a vaudeville singer. Mr. Hanson is the son of the late Walter H. Hanson, of Saratoga and Brooklyn. He is said to be related to Leland Stanford, of California.

Miss de Reutti was a demonstrator for a song publishing house, singing in various stores where vaudeville music is sold, when she went into vaudeville. The couple were playmates as children.

ACQUIRES RIGHTS TO "THE WHITE SQUAW"

Harry D. Marrs, of Hamilton, Ontario, has acquired the sole rights for the White Squaw, in New York, New Jersey, Pennsylvania, Ohio, Iowa, Illinois, Indiana and Michigan and all Canada. Herbert Light, the former juvenile and light comedian, of the Summers and Majestic Stock companies, will play the role of the English Trader, and Jack Edwards, former stage manager of the Temple, in Hamilton last Summer, is conducting the rehearsals. They opened in Pennsylvania Nov. 27.

LAURA GUEIRTE IN VAUDEVILLE.

Laura Gueirte, well remembered in The Girl in the Taxi, Half Way to Paris and the feature of the Folies Bergere, enters vaudeville, opening at Keith's, Providence, Nov. 18, with Arthur Conrad in her support.

RECOVERING FROM OPERATION.

Miss Dolly Filly, better known as one of the Dolly Sisters, who has appeared in several Broadway productions, and who is now a dancing girl in The Lady of the Slipper, was operated on for appendicitis Nov. 22.

TO OPEN NEW HOUSE DEC. 7

The new White Rats Building, now nearing completion on Forty-sixth Street, New York, will be formally opened on Dec. 7.

REFLECTIONS.

Miss Bertha Macart, daughter of H. M. Macart, who is well known on the vaudeville stage, was married to J. A. Silsbee, of Elmira, recently, at the Hotel Astor. The ceremony was performed by the Rev. Dr. Milo Gates, of the Chapel of the Intercession. George Myckoff acted as best man, and Mrs. Ethelyn Bradford was matron of honor. After a wedding trip South, Mr. and Mrs. Silsbee will live at Shelby Falls, Mass.

Pittsburgh audiences, while enjoying, recently, the peculiar quips and pranks of the eccentric Lawrence D'Orsay, had another example of the exacting labors of the actor. During the mirth-provoking performance, Mr. D'Orsay's pocket contained a cablegram announcing the death of his aged mother, in England.

Miss Eulalie Josephine Tynan, sister of Brandon Tynan, was married to Hector Dewhurst MacCarthy, the composer, on Wednesday last.

To Mr. and Mrs. Benson La Mar (Miss Clara Fisher), was born a daughter, on Nov. 16.

Mrs. Ian Forbes-Robertson, mother of Mrs. Beatrice Forbes-Robertson Hale, arrived recently from Europe on the Atlantic Transport liner *Minneapolis*. She will spend the Winter with her daughter at the latter's home in Forrest Hills Gardens. Her husband is on tour in his brother's play, The Passing of the Third Floor Back.

Jack Emerson is playing the lead in The Thief, which is touring the West this season under the direction of McGillan and Primrose.

James Montgomery, the author of Ready Money and The Aviator, has written a new comedy which he calls My Hero. It will be produced in London some time before the holidays. If successful there, H. H. Frazee will probably bring it to New York.

Silvio Hein is to compose the music for Philip Bartholomae's new musical comedy, When Dreams Come True. The piece is intended for the use of Joseph Santley, and is to be produced when he shall have finished his engagement with the Woman Haters.

Raymond J. Poore, playing the "drainman" in The Servant In The House at the Academy Theater, Reading, Pa., has been taken to the Homeopathic Hospital of that city with a serious case of ulcer of the stomach. George Gordon, of New York, is taking his place temporarily.

Wilfred Irving Lucas, son of Mr. and Mrs. Wilfred Van Norman Lucas, Mrs. Lucas being formerly well known on the stage as Louise Perine, was married on Tuesday, Nov. 12, to Bessie Viola Doscher, of Whitestone, Long Island. Mr. Lucas is a young electrical engineer. The honeymoon will be spent in England. Sailed Nov. 16.

R. P. Whitfield, former manager of the Majestic, and later treasurer of the Orpheum and Majestic, has been appointed manager of the Majestic at East St. Louis.

C. E. Woodworth has assumed the management of the Harnois Theater, in Missoula, Mont., retiring Charles Harnois from those duties.

Klaw and Erlanger arranged to cancel all previous bookings, for the remainder of the season, at the Liberty Theater, so as to enable "Milestones," the Bennett-Knoblauch play, to remain in that house the entire Winter. Arrangements are being made to celebrate the 100th performance of this charming play at the Liberty Theater this month.

The London Lloyds recently issued a $50,000 policy on the lives of five elephants for the John Robinson show.

Madame Melba will make Paris her place of residence some time in December, with the intention of staying in the French metropolis indefinitely.

It is made known that Elsie Kearns, of the new Star Theater company, daughter of Charles R. Kearns of Brooklyn, is to marry Kenneth E. Casparis, of Columbus, O., Wednesday, April 9.

Helen Sousa, daughter of Mr. and Mrs. John Philip Sousa, is to be married to Hamilton Albert on Tuesday afternoon, Dec. 17, at 4 o'clock, at St. Thomas's Church, Dr. E. M. Stires officiating. This will be followed with a reception at the St. Regis Hotel here.

Frank E. Morse, the well-known agent, who has just closed with the Mildred Holland company, is at liberty for engagement the balance of the season. Mr. Morse's many friends will be glad to know that he is at the Normandy Hotel, in this city.

Bernard Thornton, who succeeded Harry Fox at the Winter Garden, has retired from the Passing Show of 1912, and will open in vaudeville with Josephine Brown.

Edwin T. Emery, the San Francisco vaudeville producer and actor-manager, is paying a flying visit to New York in the interests of his attractions.

John E. and Rena Sanders are this season with Polly of the Circus, playing the parts of Mandy Jones and Deacon Strong.

W. W. Poole, manager of the Auditorium, in Hawkinsville, Ga., represented by Charles A. Burt, Southern Theater Circuit, Inc., announces that business at that place, up to the present time, has proved marvelous for theatricals. Gus Hill's Mutt and Jeff, Bert Leigh in Forty-five Minutes from Broadway, and W. A. Brady's Baby Mine companies have played to even more gross money at that place than at Macon, Ga. Hawkinsville, Ga., has proved to be a first-class show town.

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Angelus Pharmacy
Vance's Drug Store
Sun Drug Co.
The Owl Drug Co.
Marsden Drug Co.
OAKLAND
The Owl Drug Co.
Chas. McCloud & Co.
Sisson's Drug Store
RIVERSIDE
Nesbitt Drug Store
SACRAMENTO
Nave Drug Co.
SAN BERNARDINO
The Owl Drug Store
Towne, Scoombe & Allison
SAN DIEGO
Plaza Pharmacy
Kalkan Drug Co.
SAN FRANCISCO
The Owl Drug Co.
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Goldstein's Hair Store
Wagner's Pharmacy
No Perversiage Drug
Crown Drug Co.
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Curtis & Hoskin, Drugs
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Palmer Drug Co.
STOCKTON
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WOODLAND
J. V. Leithold

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FORT WILLIAM
Clarke Bros.
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M. Albert
J. H. Nault
Standard Pharmacy
OTTAWA
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Crystal Pharmacy
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TAMPA
Taylor's Drug Store
Hutchinson's Pharmacy
Central Ave. Pharmacy
GEORGIA
ALBANY
Owl Drug & Seed Co.
AMERICUS
Murray & Hooks Pharmacy
ATLANTA
Jacobs Pharmacy Co.
The Grand Pharmacy
Elkin Drug Co.
Coursey & Mims
M. Rich & Bros. Co
Cox Prescription Shop
AUGUSTA
T. G. Howard, Drugs
COLUMBUS
Reid's Pharmacy
MACON
Murray & Sparks Co.
Taylor-Bayne Drug Co.
Max Morris Drug Co.
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HONOLULU
Benson, Smith & Co.
ILLINOIS
AURORA
L. N. Benton, Drugs
Bevier & Hertz
BLOOMINGTON
Coleman Drug Co.
Frey's Drug Store
CAIRO
P. G. Schuh & Sons
CHAMPAIGN
H. Busscell & Son
CHICAGO
G. F. Wisebart Co.
Central Drug Co.
Chicago Costume Works
Revere Pharmacy
Congress Drug Co.
H. M. McNeil
Walter H. Kroenkup
A. Lalance
Fritz Scholle & Co.
Harrison Pharmacy
Public Drug Co.
Rock & Rayner
Consumers' Drug Co.
Oscar S. Betting
C. W. Meyer
New Pharmacy
Robt. G. Hug
Home Drug Co.
Ashland Drug Co.
Auditorium Pharmacy
I. J. Bauer
Jno. J. Kennedy
Cottage Pharmacy
Thayer's Drug Store
M. E. Stuart
Hoffinger Drug Co.
Ivar L. Quaist
Cameron & Co., Cost.
Langerman's Pharmacy
C. H. Hoge
Thos. Whitfield & Co.
Childs' Bros.
N. Y. Costume Co.
Meyer Drug & Trunk Co.
E. E. Dobbs
Whitehill's
H. Lehmann's Drug
La Salle Sta. Drug Store
Ortenstein & Vayer
CHICAGO HEIGHTS
Stolte's Drug Store
DANVILLE
Lyric Pharmacy
Wenger Drug Co.
DECATUR
P. Swing Supply House
Opera House Drug Store
E. ST. LOUIS
M. Sonntag, Drugs
ELGIN
Sommerfeld Drug Co.
GALESBURG
J. W. Hoover & Co.
JOLIET
Central Drug Store
MOLINE
Gus Lindvall
Jefferson's Drug Store
MONMOUTH
Red Cross Pharmacy
PEORIA
R. D. McDougal, Drugs
Red Cross Pharmacy
DeKruyff's Pharmacy
QUINCY
Reed Bros.
ROCKFORD
Red Cross Pharmacy
SPRINGFIELD
Bell & Cox, Druggists
Mitchell's Drug Store
INDIANA
ANDERSON
Central Pharmacy
COLUMBUS
Hauser & UpDeGraf
ELKHART
Honeywerth Bros.
EVANSVILLE
J. F. Bamm Drug Co.
Schlaepfer, Drugs
FORT WAYNE
Meyer Bros. Co., Drugs
People's Drug Store
FRANKFORT
E. B. Merritt
INDIANAPOLIS
Charles W. Eichrodt
Forger's Pharmacy
Weber Drug Co.
E. W. Stuckey, Drugs
Henry J. Huder
LAFAYETTE
A. V. Kinsey, Drugs
LA PORTE
C. Emmett Treen
LOGANSPORT
W. H. Porter & Co.
MARION
The Medicine Shop
MICHIGAN CITY
Olsoning Drug Co.
MUNCIE
Owl Drug Store
RICHMOND
Conkey Drug Co.
SOUTH BEND
Economical Drug Store
Public Drug Store
TERRE HAUTE
A. Hers
Averitt-Dorsey Drug Co.
Valentine's Drug Shop
IOWA
BURLINGTON
Sutter-Lodman Drug
CEDAR RAPIDS
Dopson Drug Co.
Simerwell Pharmacy
CLINTON
James De Lange
COUNCIL BLUFFS
Opera House Pharmacy
DAVENPORT
Kistenmacher's Phar.
G. Schlegel & Son
DES MOINES
Creaney & Wingate
Lee Miller Drug Co.
Lloyd Coon Co.
M. J. Olsen Pharmacy
DUBUQUE
T. E. Boots Drug Co
FORT DODGE
Olsson Drug Co.
Red Cross Drug Store
MARSHALLTOWN
Bebout Drug Co.
C. J. Lander
MASON CITY
Brady Drug Co.
OTTUMWA
W. L. Sargent, Drugs
SIOUX CITY
Wm. J. Kline, Drugs
Geo. M. Sugar
WATERLOO
Knapp Drug Co.
Wangler Bros. Co.
Taggart Drug Co.
C. J. Miller
Public Pharmacy
KANSAS
CHANUTE
Brown Pharmacy Co.
COFFEYVILLE
Jordan-Flores Drug Co
Nichols Drug Co
EMPORIA
W. R. Irwin
HUTCHINSON
Briggs Bros.
INDEPENDENCE
Rebrook Drug Co.
IOLA
Burrell's Drug Store
LEAVENWORTH
Ed. C. Pritche
MANHATTAN
Palace Drug Co.
PARSONS
W. C. McKee, Druss
PITTSBURG
Bull Lindberg, Drugs
TOPEKA
J. P. Bawley, Drugs
WICHITA
Higginson Drug Co.
Dorman Drug Co
Mosse Bros.
KENTUCKY
FRANKFORT
W. H. Averitt's Sons
LEXINGTON
Cooper & Dunn
LOUISVILLE
Buechenorper Bros.
Taylor Isaacs Drug Co
A. Kaprico, Cost.
Newman Drug Co.
T. F. Taylor & Co.
OWENSBORO
Smith & Bates
PADUCAH
Gilbert's Pharmacy
LOUISIANA
BATON ROUGE
Von A. Woods, Drugs
LAKE CHARLES
Van Pfeil & Gordon
MONROE
Monroe Drug Co.
NEW ORLEANS
American Drug Store
P. L. Casarks, Drugs
A. Mirus
Katz & Besthoff
SHREVEPORT
Stenger Bros. Drugs
Mercer Drug Co.
Carter Drug Co.
MAINE
AUGUSTA
W. R. Partridge
BANGOR
C. A. Peavler, Drugs
BOULTON
O. F. Francis & Son
LEWISTON
Landbetter Drug Store
PORTLAND
A. Carlos
H. H. Hay Sons
WATERVILLE
George A. Davies
MARYLAND
BALTIMORE
Williamson & Watts
S. LeRoy Robinson
H. S. Hartogensis
Morgan & Millard, Drugs
Hannenberg-Robbleton
Spotnitz-Krug Co.
Associated Drug Co.
CUMBERLAND
L. L. Kimpe & Bro.
Jamie H. Ford
HAGERSTOWN
Kable & Young
Central Drug Co.
MASSACHUSETTS
BOSTON
Klein's Drug Stores
Green's Pharmacy
Knight's Pharmacy
W. B. Hunt Co., Drugs
Woodward Drug Co.
S. A. D. Sheppard & Co.
Epstein Drug Co.
Jaynes Drug Co.
BROCKTON
Hall & Lyon Co.
W. A. Chaplain Co.
CAMBRIDGE
Cunningham's Drug Store
FALL RIVER
Tousey's Pharmacy
GLOUCESTER
M. L. Wetherell, Drugs
HAVERHILL
Hall & Lyon Co.
HOLYOKE
Geo. F. O'Connor
LOWELL
Carleton & Hovey
Carter & Sherborne Co.
F. J. Campbell, Drugs
LYNN
J. M. Nelson, Drugs
Olympia Pharmacy
NEW BEDFORD
The Browne Pharmacy
NORTHAMPTON
Wiswell, Druggist
Osborn & Graves
PITTSFIELD
Unkas Drug Co.
S. FRAMINGHAM
Waverly Drug Co.
SPRINGFIELD
J. D. Smith
WESTFIELD
Edward C. Conay
WORCESTER
Green, The Druggist
Scott & Son
Hall & Lyon Co
MICHIGAN
ANN ARBOR
Eberbach & Son Co.
BATTLE CREEK
Baker-Jones Co.
BAY CITY
Mason & Beach
DETROIT
Mrs. Clara M. Read
Standard Drug Store
H. C. Kissel, Drugs
Gray & Worcester
Wm. W. Piere, Drugs
Whitney Costume Co.
Mrs. B. W. Allen
Hall's Pharmacy
Postchartrain Phar.
F. B. Hibbler
FLINT
C. B. Crampton
GRAND RAPIDS
Peck Bros. Drug Co.
Schroeder's Drug Stores
West's Drug Stores
JACKSON
Athenaeum Pharmacy
White's Drug Store
KALAMAZOO
Bolting Bros.
J. L. Watson, Drugs
LANSING
Robinson Drug Co.
Bonner's Drug Store
MANISTEE
Sitz Drug Store
MUSKEGON
Fred Brundage, Drugs
PORT HURON
J. Lobenstine
Kalil's Drug Store
C. H. Richter
SAGINAW
Martindale & Lorbrich
SAULT STE. MARIE
Fred R. Pyne, Drugs
TRAVERSE CITY
E. S. Miller & Son
MINNESOTA
AUSTIN
E. C. Weld
CROOKSTON
Yee's Drug Store
DULUTH
Martin Drug Stores
Wirth's Drug Store
A. E. Sweetland
MANKATO
John J. Lenon
MINNEAPOLIS
A. D. Thompson Drug Co.
Charles H. Oerther
Vogell Bros. Drug Co.
Smith Costume Co.
Metropolitan Drug
Public Drug Co.
OWATONNA
J. B. Christgau
RED WING
Kuhn's Drug Store
ST. PAUL
Martin Gleson
A. T. Hall, Drugs
F. M. Parker & Co.
City Drug Store
E. A. Becker & Son
Chas. T. Heller
Manner Drug Co.
WINONA
Edw. A. Brown
MISSISSIPPI
MERIDIAN
Staple Pharmacy
VICKSBURG
King & Co., Drugs
MISSOURI
BROOKFIELD
Chas. Green
COLUMBIA
Columbia Drug Co.
HANNIBAL
Jos O'Hora
JOPLIN
The Connor Drug Co
KANSAS CITY
Midland Pharmacy
Orpheum Pharmacy
Owl Drug Co.
Federmann's Drug Store
Central Pharmacy
Club Pharmacy
Goldblatt Bros.
ST. JOSEPH
Saint Joseph Drug Co.
Hoper's Pharmacy
ST. LOUIS
R. Schmidt, Costumer
Anti-Monopoly Drug
Baderie Drug Co.
A. Fouger, Wigs
Judge & Dolph, Drugs
City Hall Drug Store
Mrs. L. Siverling
S. Kaisky Drug Co.
Central Drug Co.
Grand-Leclede Drug
Wolff-Wilson Co.
Weipert Drug Co
Beppel Pharmacy
H. A. Kuss
SEDALIA
Scaites Drug Co.
SPRINGFIELD
C. H. Dairymple
MONTANA
BILLINGS
Lee Warren, Drugs
BOZEMAN
Bone Drug Co.
BUTTE
Calbert Drug Co.
Carney's Pharmacy
GREAT FALLS
Model Pharmacy
HELENA
Parchen Drug Co.
MISSOULA
Missoula Drug Co.
NEBRASKA
BEATRICE
Buck and Bullis
FREMONT
Pohl's Pharmacy
GRAND ISLAND
Clayton Pharmacy
LINCOLN
Riggs Pharmacy Co.
Meier Drug Co.
NORTH PLATTE
Stone Drug Co.
OMAHA
Sherman & McConnell Co.
Boston Drug Co.
Theo. Lisbon & Son
Quitt-Doeshal Co.
Myers-Dillon Co.
Owl Drug Co.
Holmes Drug Co.
Paxton Hotel Pharmacy
NEW HAMPSHIRE
BERLIN
Courcourer Pharmacy
MANCHESTER
O. L. Gignere, Drugs
NASHUA
Central Pharmacy
NEW JERSEY
ASBURY PARK
Matthews Bros. Phar.
ATLANTIC CITY
Apollo Pharmacy
BAYONNE
Bijou Pharmacy
Opera House Drug Store
CAMDEN
Litchfield's Pharmacy
DOVER
Thos. E. Edwards
EDGEWATER
Edgewater Pharmacy
ELIZABETH
Graham & McCluskey Co.
Mackey Bros.
HOBOKEN
Wm. Kemlab
JERSEY CITY
Hartnett Drug Co.
F. G. Schaefer
Lasser Drug Co.
Hagenes & Co.
NEWARK
Firemen's Pharmacy Co.
Chas. Holzhauer
Riker & Sons Co.
Monk's Pharmacy
Crescent Drug Store
L. Bamberger & Co.
NEW BRUNSWICK
Van Doersen Pharmacy
Mentgen's Pharmacy
Miller's Drug Store
ORANGE
James C. Hahne
PASSAIC
Carroll Drug Co.
PATERSON
Liggett's
Samuel Ryhne
James L. Smart
F. W. Berne
PERTH AMBOY
Lasar Drug Co.
TRENTON
Chas. Stuckert
Riker's Drug Store
WILDWOOD
Major's Pharmacy
NEW YORK
ALBANY
Warner Drug Co.
Wm. Baetter Co.
Morris Drug Co.
Louis Baetter
AMSTERDAM
Wm. Wilson, Jr.
AUBURN
A. E. Adams, Drugs
Osborne House Phar.
Chas. H. Sagar Co.
BINGHAMTON
Waldron Drug Co.
BROOKLYN
Block Drug Co.
F. J. Morrisey
Theo. H. Bohlk
R. Burkhardt
BUFFALO
Central Prescription
Ohlo's Drug Store
Liggett's
Potter-Bumsher Co.
Rudie's Drug Store
Sheard-Sloan Co.
Dodge's Drug Store
CONEY ISLAND
Edward A. Kozelka
A. Kamenetsky
ELMIRA
Terbell-Calkins Co.
Colvin & Ingraham Phar.
Gurley Bros. Drug Co.
FISHKILL ON HUDSON
Longeran's Pharmacy
GLENS FALLS
Dort H. Bentley, Drugs
GLOVERSVILLE
Windsor Pharmacy
ITHACA
Arthur B. Brooks & Son
JAMESTOWN
Swanson Drug Co.
KINGSTON
Wm. G. Bridge
LITTLE FALLS
O'Rourke & Hurley
LOCKPORT
Bayliss & Grout
MECHANICVILLE
H. T. Van Denenburgh
MIDDLETOWN
Maldonado & Rogers
MT. VERNON
Anderson's Pharmacy
NEWBURGH
Merritt's Sons
NEW ROCHELLE
H. J. Patterson
NEW YORK
Knickerbocker Pharmacy
Gibian, the Druggist
Hagenan & Co.
Wm. H. Hiker & Sons
Circle Pharmacy
Jaeger Drug Stores
John W. Parker
Geo. Shindheim, Wigs
Pelt's Pharmacy
M. G. Kastrovitis
Thos. H. Summers
Riker's Drug Stores
I. Schlossberg
Chas. F. Gouvis
A. E. Lawrence, Cost.
Abel Gladstone
S. C. Kaige & Son
BUFFALO
Central Prescription
Ohlo's Drug Store
Liggett's
Potter-Bumsher Co.
Rudie's Drug Store
Sheard-Sloan Co.
Dodge's Drug Store
CONEY ISLAND
Edward A. Kozelka
A. Kamenetsky
ELMIRA
Terbell-Calkins Co.
Colvin & Ingraham Phar.
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Swanson Drug Co.
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Hagenan & Co.
Wm. H. Hiker & Sons
Circle Pharmacy
Jaeger Drug Stores
John W. Parker
Geo. Shindheim, Wigs
Pelt's Pharmacy
NEW YORK—Cont.
A. H. McRae & Co.
United Drug Stores
Kramer & Co.
Pusose, Stat. Drug Co.
Helper Bros.
S. Heimann, Ph. G.
Cady & Burger
Griffith's Pharmacy
S. J. Smolin
Cottle's Pharmacy
Sayer Drug Co.
C. A. Heartchaus
Harry Dolen
Derb Drug Co.
Schaaf Bros.
Edward Pusbey
Carroll-Mooney Co.
Caan Drug Co.
J. W. Rand Co.
L. & O. Goldfust
A. Baltzley
Alex. Hudnut's Pharmacy
Peat Bercbed
Liggett's Agency
Palace Pharmacy
Dribonen's Pharmacy
NIAGARA FALLS
Crag's Drug Store
OLEAN
F. R. Brothers & Co.
OSWEGO
Butler Pharmacy
M. R. Burt
POUGHKEEPSIE
McCulloch's Pharmacy
ROCHESTER
B. M. Hyde Drug Co.
Dake Drug Co.
Paine Drug Co.
Kline & Co.
ROME
Broughton Drug Co.
SCHENECTADY
W. H. Quinn, Drugs
SYRACUSE
Stein Bros., Drugs
Bunker & Pinne
Liggetts, 4 Stores
F. J. Nye, Drugs
TARRYTOWN
Russell & Lawrie
TROY
John F. Killilea
Knowlson & Co.
UTICA
Sullivan & Stanson
WATERTOWN
C. D. Tyrne, Drugs
WHITE PLAINS
Ballard Drug Co.
YONKERS
Hagenan & Co.
NORTH CAROLINA
ASHEVILLE
Smith's Drug Store
CHARLOTTE
Wendall & Sheppard
RALEIGH
Wake Drug Store
WILMINGTON
Bunting Drug Co.
Hanover Drug Co.
WILSON
Turlington & Moore
WINSTON-SALEM
P. A. Thompson
NORTH DAKOTA
FARGO
Broadway Pharmacy
GRAND FORKS
John H. Vold, Drugs
OHIO
AKRON
The Harper Drug Co.
ALLIANCE
Tate-Un Drug Mfg.
CAMBRIDGE
Benson & Wilson
CANTON
Batteuber's Pharmacy
Both & Sing Co.
CINCINNATI
Weatherhead Pharmacy
Yon & Lobsenz
M. C. Dow, Drugs
J. C. Krieger's Sons
Thos. Hamthal
CLEVELAND
W. G. Marshall
W. Kruse & Son
Standard Drug Co.
The Prompert Pharmacy
Glahn & Reiser Co.
COLUMBUS
F. F. Mytrantz
Hoopmann, Costume
May Drug Co.
Liggett's
Mohr Drug Co.
DAYTON
Burkitt's Drug Store
W. F. Jenkins
H. LIVERPOOL
Frank D. Hathaway
ELYRIA
C. W. Phillips
HAMILTON
Rashtills Drug Co.
LIMA
Central Drug Store
H. W. Verhoven
Enterprise Drug Store
NEWARK
T. J. Evans
W. A. Evans & Son
PORTSMOUTH
Fisher & Streich Phar.
SIDNEY
A. S. White's Pharmacy
SPRINGFIELD
H. J. Cherchman
Wuthe's Cut Rate Drugs
Adam Schmidt, Drugs
STEUBENVILLE
O. B. Jones
Henderson Drug Co.
TOLEDO
West Drug Store
Beaty Bros. Pharmacy
YOUNGSTOWN
Stahl's Drug Store
ZANESVILLE
Bated's Pharmacy
OKLAHOMA
ARDMORE
City Drug Store
CLINTON
Red Cross Drug Store
DURANT
Corner Drug Store
ENID
Peerless Drug Co.
LAWTON
Jones Bros. Drug Co.
McALESTER
S. A. Daniels, Drugs
MUSKOGEE
Muskogee Drug Co.
Crystal Drug Co.
MISSOURI—Cont.
Norbert Drug Co.
Cardinal Drug Co.
OKLAHOMA CITY
Westfall Drug Co.
Frank M. Weaver
TULSA
The Rexall Store
OREGON
ALBANY
Woodcock Drug Co.
MEDFORD
Lane B. Haskins, Drugs
PORTLAND
Powers & Estes
Woodard, Clarke & Co.
Boss & Martin
Steinbach Drug Co.
Leland Drug Co.
SALEM
Opera House Phar.
PENNSYLVANIA
ALLEGHENY
The May Drug Co.
ALLENTOWN
Palace Pharmacy
H. L. Keiper
Heinz S. Peters & Co.
ALTOONA
Boerting & Meredith
BRADDOCK
W. A. Kain, Drugs
BUTLER
The Crystal Pharmacy
EASTON
A. J. Odenwelder
ERIE
Adams & Streeker
Frank L. Palster, Drugs
Andrew's Pharmacy
GREENSBURG
Pinghaven Chem. Co
HARRISBURG
Gerlan the Druggist
J. W. Sweigart
HARLETON
Bible Pharmacy
HOMESTEAD
McKee Drug Co.
JOHNSTOWN
Stahl K. Roth, Drugs
Charles Young
LANCASTER
Brubaker Brothers
John H. Miller
LEBANON
S. H. McGowan
McKEESPORT
Hiscocks Drug Store
MEADVILLE
A. E. King
NEW CASTLE
Love & Mogown
OIL CITY
W. E. George, Drugs
PHILADELPHIA
H. A. Boite, Drugs
Leo. B. Evans, Drugs
Wass & Son, Costumer
Miller Drug Co.
Jacobs Bros.
H. L. Hovel & Co.
Wells L. Rockhouse
Bonney-Bovell Drug Co.
F. W. E. Stedem
E. J. Kelly & Co.
Penrock's Pharmacy
Central Drug Co.
PITTSBURGH
The May Drug Co.
Enser Bros.
E. E. Rost
Liberty Drug Co.
McKennan Drug Co.
Jenkins Arcade Pharmacy
McCulloch Drug Co.
Union Depot Phar.
PLYMOUTH
G. J. Durbin, Drugs
READING
Bamford & Kemp
Hein's Pharmacy
American Medicine Co.
A. Schmidt
Bell's Drug Store
SCRANTON
Fahrenbolt, Customer
Bannister's Pharmacy
Matthews Bros.
Kennedy's Medicine Store
Jermyn Drug Store
J. J. Loftus
SHAMOKIN
Hollenbach & Baker
WASHINGTON
S. M. Templeton
WILKES-BARRE
Frank & Barber
The Mohane Pharmacy
Breisbach, Drugs
W. J. Penlig & Co.
WILKINSBURG
Smith Drug Co.
WILLIAMSPORT
Mitchell Drug Co.
A. B. Hodges
YORK
Hedges & Hildebrand
RHODE ISLAND
NEWPORT
Hall & Lyon Co.
PAWTUCKET
Pharmacy Co.
PROVIDENCE
Colonial Drug Co.
J. Fred Gibson Co.
Hall & Lyon Co.
The Reiner Co.
WESTERLY
Thos. H. Facone
WOONSOCKET
Duerschers Bros., Drug
SOUTH CAROLINA
CHARLESTON
Paragon Drug Co.
COLUMBIA
Taylor Drug Co.
Metzger's Drug Store
Smith's, Inc.
SOUTH DAKOTA
SIOUX FALLS
R. F. Brown, Drugs
TENNESSEE
CHATTANOOGA
Live and Let Live Drug
The People's Pharmacy
Jo. Anderson
KNOXVILLE
Kuhlman's Drug Stores
Sharp's Drug Store
D. A. Rosenthal
MEMPHIS
Wm. Keaton
A. Burkart & Co.
Moseley-Robinson Co.
NASHVILLE
C. B. Badeau, Hair G'ds
Sand & Sumpter, Drugs
De Morville Drug Co.
Jennings' Pharmacy
Max Bloomstein
TEXAS
AUSTIN
Van Smith Drug Co.
H. G. Jackson
BEAUMONT
Post Office Drug Store
BONHAM
J. Proctor Phar
CORSICANA
Harper-Kenner Co.
DALLAS
The Owl Drug Co.
Skillern & Sons
Marvin's Pharmacy
Harriman Costume Co.
EL PASO
A. B. Ryan & Co.
FT. WORTH
Lowe's Drug Store
Covey & Martin
Reaves's Pharmacy
GALVESTON
Star Drug Store
J. J. Sebott
HOUSTON
Sears's
Lewyn Drug Store
Post Pharmacy
Walker's Pharmacy
PARIS
Greiner & Mohr
Mayes-Butcher Pharmacy
SAN ANTONIO
Wm. C. Kalteyer
20th Century Pharmacy
Fletcher's Drug Store
SHERMAN
Gracycroft-Stinson, Drugs
WACO
Old Corner Drug Co.
WICHITA FALLS
Rexall Drug Store
UTAH
OGDEN
Utahna Drug Co.
Marshall Drug Co.
Culley Drug Co.
SALT LAKE CITY
S. F. Ott Drug Co.
Halliday Drug Co.
Dewey & Preston
Schramm-Johnson
Dayton Drug Co.
Owl Drug Co.
Wilson-Hayes Drug Co.
VERMONT
BARRE
C. H. Kendrick & Co.
BRATTLEBORO
Wilfred F. Rent
BURLINGTON
Bellross Pharmacy
RUTLAND
Ward Drug Store
VIRGINIA
LYNCHBURG
Central Pharmacy
NORFOLK
Law Bldg. Pharmacy
Jordan's Colonial Hotel
Custo's Pharmacy
RICHMOND
J. Blair, Drugs
Tregle Drug Co.
Thos. T. Jeffries
ROANOKE
R. G. Daltz & Co.
Van Lear Bros.
Keyser-Barrow Co.
WASHINGTON
BELLINGHAM
Sugborg's Pharmacy
Owl Pharmacy
EVERETT
Dean's Pharmacy
SEQUIAM
Frank Gilmore
NORTH YAKIMA
Clark's Pharmacy
Pioneer Drug Co.
SEATTLE
Quaker Drug Co.
Swift's Pharmacies
Sind Bros.
Sartori Drug Co.
SPOKANE
Dessert Drug Co.
Watson Drug Co.
The Hitter Co.
Club Pharmacy
Western Drug Co.
Jaeger's Drug Stores
Molfah Drug Co.
TACOMA
The Owl Drug Co.
Sunny's Pharmacy
WALLA WALLA
Talbert Drug Co.
Platt's Pharmacy
WEST VIRGINIA
BLUEFIELD
White Pharmacy
CHARLESTON
Opera Pharmacy
CLARKSBURG
Waldo Drug Co.
ELKINS
Elkins Drug Co.
FAIRMONT
Mountain City Drug Co.
GRAFTON
Cunningham's Pharmacy
HUNTINGTON
Wild & Beetle
J. W. Park Drug Co.
MORGANTOWN
Sears's Drug Store
PARKERSBURG
O. J. Neal & Co.
WHEELING
McLain's Drug Store
Baer's Pharmacy
J. Frost
WISCONSIN
APPLETON
Downer's Pharmacy
POND DU LAC
W. R. Plank Drug Co.
GREEN BAY
B. L. McDonald, Drugs
KENOSHA
Krackeel Drug Co.
LA CROSSE
Boerbeer Bros.
MADISON
The Mengen Pharmacies
Dettbeff's Pharmacy
MILWAUKEE
Badtke Drug Store
The A. Geiger Co.
Schroder Drug Co.
Diller's Pharmacy
Carnival Costume Co.
RACINE
Pokorny Drug Co.
Kradwell Drug Co.
SUPERIOR
C. W. Aust, Druggist
WYOMING
CHEYENNE
Hazens Drug Co

M. STEIN'S · MAKE-UP
PRICE · LIST.

ALPINE COLD CREAM
Pound Cans, 75c. Halves, 40c. Jars, 15c. Tubes, 10c.

KNICKERBOCKER COLD CREAM
Pound Cans, 50c. Halves, 25c.

MILL'S BURNT CORK
Large, 75c. Medium, 40c. Small, 25c.

WHEATCROFT
40c. Bottle, or Tin.

FACE POWDER
Half-lb. Cans, 50c. Quarters, 25c.

BLACK-EYE PAINT
Complete with Puff, 15c.

GREASE PAINT
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AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

ALABAMA.

BIRMINGHAM.—JEFFERSON: George Damerel in Heart Breakers Nov. 23; meritorious performance; good business. Black Patti 25. Aborn Opera co. in Bohemian Girl 30.—ORPHEUM: Onalo, Baker Troupe, Ower and Ower, Harrison-West Trio, McNish and McNish, pictures 25-30.—MAJESTIC: "Alfred," the educated ape; Four Lewises, Hassmans, Pollard, Paddock and Paddock, pictures 25-30.—BIJOU: Happy Hooligan 25-30.—ITEMS: The Alcazar, the prettiest photoplay house in the South, is doing a splendid business. It opened on Nov. 1.—Helen Renstrom, at the Princess, is pleasing large audiences with her well-cultivated and sympathetic voice.—Doc Baker, the man with the big voice, is to return to the Amuse-U next week for an indefinite engagement. He is a great favorite in Birmingham.

MONTGOMERY.—GRAND: Maude Adams in Peter Pan Nov. 20 delighted largest house of season. Pink Lady 21 pleased S. R. O. Wining Widow 23; poor business.

TUSCALOOSA.—AUDITORIUM: Louisiana Lou Nov. 19; big business; somewhat disappointed in principals. Forty-five Minutes from Broadway 17.

ARKANSAS.

TEXARKANA.—GRAND: Field's Minstrels Nov. 19; best he has given for many seasons; every seat sold before curtain went up. Maude Powell 21 pleased large audience. Nigro and Loos Street Carnival week 25-3. Wizard of Wiseland 28. Goose Girl 4. Spring Maid 5.

COLORADO.

DENVER.—BROADWAY: Bought and Paid For Nov. 24-30; remarkable play, ably presented by fine co. headed by Julie Herne and Charles Millward. Rose Maid 1-7.—TABOR: In Old Kentucky 24-80 drew packed houses, which have become the rule this season at the Tabor. Confession 1-7.—ORPHEUM: Owen McGivern in Bill Sykes, Asahi, Kitamura Brothers, An Indian Romance 24-1.—ITEM: Kitty Cheatham was the feature of the Tuesday Musical Club at Trinity Church 26 and proved a charming entertainer.

COLORADO SPRINGS.—OPERA HOUSE: Baby Mine Nov. 11 pleased fair business. Woman 16; best attraction this season; fair business. In Old Kentucky 23; S. R. O.; pleased.—BURNS: Stock co. in Speed 11-16; fair business. Man's World 18-23; good business.—ITEM: Joseph D. Glass, who has had charge of the Burns Stock, has gone to El Paso, Tex., to manage the stock co. at the Crawford Theater there.

FLORIDA.

JACKSONVILLE.—DUVAL: Marcella Sembrich in concert Nov. 21; good business. Excuse Me 22 delighted good business. Bohemian Girl, by Aborn Opera co., 23, 24 pleased fair business.—ORPHEUM: Four Lewises, Jarvis and Garrison, Paddock and Paddock, Hassmanns, Pollard 17-23; good bill and business.—OSTRICH FARM: McAnallan, Pritchard, Britt 17-23; fair attendance.—ITEM: Owing to the daily papers having exaggerated concerning the recent street carmen's strike quite a few companies have canceled time, fearing poor business. The strike was settled Nov. 15 and at no time was the attendance at good attractions seriously affected.

GEORGIA.

ATHENS.—COLONIAL: Excuse Me Nov. 23; only fair; good business. Bohemian Girl 27. Rosary 25. Heart Breakers 2.—ITEM: E. P. Stone has taken over the lease of the Colonial, formerly under control of the Greenwood Amusement Co., and will have entire control in future. The vaudeville performances at this house will be discontinued and will be presented hereafter at the Majestic, which is also under Mr. Stone's management.

ALBANY.—RAWLINS: Winning Widow Nov. 21 pleased capacity. Miss Nobody from Starland (return) 22; S. R. O.; well pleased. Forty-five Minutes from Broadway 23; good attendance; well pleased.

ROME.—OPERA HOUSE: Excuse Me Nov. 26; enthusiastically received by large audience.

ILLINOIS.

DECATUR.—POWERS'S: Easy Money Nov. 18 pleased fair house. Louis Mann in Elevating a Husband 22; S. R. O. Royal Slave 24; small house. Mrs. Wizzs of Cabbage Patch 25; first-class in every particular; pleased fair house.—NEW EMPRESS: Vaudeville to good business.—BIJOU: Pictures.—ITEMS: Cairns Brothers' In Arizona co. opened at Mt. Pulaski, Ill., 16; good business. They have a good band and quartette. Cotton Cairns, boy tenor, is a feature.—L. C. Zellenc, former manager of Brandon's Cow Puncher, is now manager of the *Opera House Reporter*, Estherville, Ia. This paper was bought from Will H. Bruno recently by Mr. Zellenc and George H. Bubb.

BLOOMINGTON.—CHATTERTON: Easy Money Nov. 19; poor co. and business. Littlest Rebel, with Marshall Farnum, 22, 23; excellent; good business. Great Divide 25; fair co. and business.—ITEM: Manager Louis Donasetta, of Littlest Rebel, was arrested here and fined $38 by State Inspector who had been following the co. for several days. The charge was violation of the child labor law, as Viola Savoy, who plays the title part, is only thirteen. An older understudy will play the part while the co. is in the State.

QUINCY.—EMPIRE: Price Nov. 19; strong play presented by capable co.; good house. May Robson in Night Out 23; large audiences; excellent production and co.—ITEM: Additional interest was manifested in the production owing to the fact that one of the writers of the play, Mrs. C. T. Dazey, is a resident of this city. Mr. and Mrs. Dazey were present at the evening performance, and, after numerous calls, Mr. Dazey responded with a neat curtain speech.

AURORA.—GRAND: Tess of Storm Country Nov. 23; fair business. Military Girl 24; good business. Littlest Rebel 25; good business. Merry Whirl 28. Great Divide 3.—FOX: Spellman's bears, Seymour and Robinson, Helene Hardy, Charles Gibbs, E. A. G. Trio, Mother Goose Girls 21-27; pleasing bill; good business.

ELGIN.—GRAND: Carl and Lillian Muller, Bessie Browning, Waterbury Brothers and Tenny, Tom Gillen, De Dio's Comedy Circus Nov. 25-27; excellent business. Sidonias, Cummings and Thornton, Junie McCree, Laura Ordway, Anita Diaz's monks 28-30.—LYRIC: Hazenbeck-Wallace pictures 29, 30.

DIXON.—OPERA: Freckles Nov. 21 pleased good business. Photoplays and vaudeville pleased good business 22-24.—FAMILY: Vaudeville and pictures pleased good business 18-24.—PRINCESS: Pictures pleased good business 18-24.

LA SALLE.—Divorce Question Nov. 21; big business; entire satisfaction. Great Divide 24; S. R. O.; fine performance. Prince of To-night 27. Price 29. White Sister 1.

MORRISON.—AUDITORIUM: Beverly of Graustark Nov. 23; good co.; good business. Price 3. Mrs. Wizzs of the Cabbage Patch 24.

TAYLORVILLE.—ELKS': Vaudeville and pictures Nov. 18-23; good business. Bill Bailey's Minstrels 25; good attendance.

STREATOR.—PLUMB: Buster Brown Nov. 18; fair business; weak performance. Easy Money 20; poor business and co.

PRINCETON.—APOLLO: Prince of To-night 3. Mrs. Wizzs of Cabbage Patch 9. Great Divide 16.

INDIANA.

MUNCIE.—WYSOR GRAND: Merry Burlesquers Nov. 18 pleased. Bird of Paradise 19; excellent; S. R. O. Last Louie 20 pleased. White Slave 26. Mark Lea's co. in A Night in Room 44. Theatrical Agency, New Minstrelists, Aviator's Marriage, and Three Married Men 28-30. Girl of My Dreams 5. Modern Eve 6. Mutt and Jeff 7. Only Son, Al. G. Field's Minstrels, Howe's pictures, and Bunty Pulls Strings are underlined.—STAR: Menlo Moore's Sorority Girls 11-25, with Tower Brothers and Darrell, Callonette, and Alexander Maxsone.

LA PORTE.—THEATER: Shepherd of Hills Nov. 4 pleased fair house. Common Law 5; satisfaction; fair house. Cowboy's Sweetheart 6; co. and house poor. Bunty Pulls Strings 13; excellent; good business. White Sister 28. Merry Whirl 29. Girl from Rector's 30. Light Eternal 5.

FRANKFORT.—BLINN: Mark Lea's Musical Comedy co. Nov. 19, 20 pleased good houses. Tomlinson Stock co. opened 25-30; good business. Modern Eve 2. Bunty Pulls Strings 5. Thomas W. Ross in Only Son 13.

GOSHEN.—JEFFERSON: Woman in the Case Nov. 22; poor performance and business.—ITEM: Starting Nov. 18, the Jefferson has been offering motion pictures at five cents on Monday and Saturday nights.

HAMMOND.—THEATER: Parisian Maids Nov. 23; good house. Common Law 24; excellent co.; pleased fair house.—ORPHEUM: Honeymoon Trail 21-24; capacity.

WABASH.—EAGLES': House dark. Theater building, which has been in hands of receiver for several years, was sold Saturday to W. R. Yarnelle for $27,000.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Madame Sherry Nov. 18; good business; pleased immensely; Dale Winters as Yvonne and Bert Merkel as Theopolis scored heavily; balance of cast fair. Freckles 25. Shepherd of Hills 11.—ITEMS: Dr. G. E. Boyce, of Waterloo, who has represented several amusement papers in that city for several years, has purchased the State rights for the Hamenback-Wallace pictures.—Will H. Bruno, a Western actor, who has been editing the *Opera House Reporter*, of Estherville, since the first of the year, has disposed of his interests and in future the paper will be edited by L. C. Zellenc, who has been in advance of ball shows, carnival, and tented attractions for a long time, and George H. Bubb who has had The Royal Slave on the road for a number of years.—It is announced that the United Play Co. will send out a co. to play Mrs. Wizzs of the Cabbage Patch in the Midwest.—Bruno and Chatterton, who sent out a co. in The Family early in the season, announce that a second co. will open in Southern Iowa about Christmas.—H. L. Walker has leased the new Opera House at Aberdeen, S. D.—Don McMillan, an actor-manager well known in the Midwest, is now playing a prominent role in The Girl from Montmartre. Mrs. MacMillan (Dorothy Grey) has also joined the co. for balance of season.—L. J. Starke, whose excellent work as the old Scotchman in The Wolf, is recalled by many in the Midwest, is now meeting with success in a comedy role in the Southern Shepherd of the Hills co.—The New York Play Co. is booking Viola Allen's success, The White Sister, in this territory.—Howard Brandon, manager of several popular-priced attractions, has moved his headquarters from Minneapolis to Chicago.—Billy Ward has joined Jake Vetter's Two Merry Tramps to play a leading role with which he has been identified for many past seasons.—Frank G. King and Chic Perkins, who toured the West with Billy last season, are now playing vaudeville with success in Iowa.—Harvey D. Orr's Harvey Stock co. is playing a permanent engagement at the Princess, Mason City.—The Casino is the name of a new motion picture house that will soon open in Des Moines.

FRANK E. POSTER.

DUBUQUE.—GRAND: Fiske O'Hara Nov. 19; good performance and business. Martin's U. T. C. 20 delighted large houses. Sarah Padden 22, 23 in Kindling captivated fair audiences. Raymond Hitchcock in Red Widow 28 pleased capacity. Freckles 30. Woman 4. Littlest Rebel 14. Shepherd of Hills 15. Officer 666 20. Thomas W. Ross (return) 26.—MAJESTIC: Lester, Moore and Statia, Laurie Ordway, W. J. Dyer, Ausonia Trio, Roberts and Verera 18-20; large audiences. Martin's Dog Bandits, Mr. and Mrs. Connolly, Alice Clark, Otto Brothers, Aerial Macks, Ben Karney 21-24; excellent business. Seven Sutcliffes 25-27.

BURLINGTON.—GRAND OPERA HOUSE: Beverly of Graustark Nov. 28. Mrs. Wizzs of Cabbage Patch 30. Wolf 1. Paul Gilmore 2. Littlest Rebel 3. Woman 9. Freckles 7. Great Divide 8. Fiske O'Hara 12. House of Thousand Candles 15. Louis Mann 18.—GARRICK: Lawson and Norman, Whitfield and Ireland, Charles Gibbs, Pekin Zouaves 1-4. Ed Vinton, Pete Baker, Four Roeders 5-7.

FORT MADISON.—GRAND: Divorce Question Nov. 17 pleased good house. May Robson in Night Out 21 more than pleased good house. Price 22 pleased fair house. Cowboy Sweetheart 24; small house. Wallace-Hagenbach Circus pictures 30. Mrs. Wizzs of Cabbage Patch 1. Littlest Rebel 4.

DAVENPORT.—BURTIS OPERA HOUSE: May Robson Nov. 19 pleased good house. Prince of To-night 24 pleased fair audience. Price 25. Military Girl 26. Price She Paid 27. Raymond Hitchcock 28. Cowboy's Sweetheart 29. Wolf 30. Kindling 1. Freckles 4. Woman 5.

HUTCHINSON.—HOME: Officer 666 Nov. 18; excellent co.; S. R. O. John Morris in title-role. Harold Howard, Edward Farrell, and Harold Woolf well received. Shepherd of Hills 28. City 17.—CONVENTION HALL: Confession 28.

SPENCER.—GRAND: Brewster's Millions Nov. 18 pleased good business. Shepherd of Hills 22 pleased utmost capacity, two hundred being turned away. Final Settlement 6.

GRINNELL.—COLONIAL: Prince of To-night Nov. 20; good attraction; featuring Tom Arnold and Gates Austin; pleased large audience.

FORT SCOTT.—DAVIDSON: Hendrix Belle Isle School act was strong enough to draw good houses all week Nov. 18-23.

CLINTON.—THEATER: Buster Brown Nov. 19. Sarah Padden in Kindling 25 delighted good business.

KANSAS.

PARSONS.—ELKS': Elizabeth Morrell Stock co. Nov. 18-23; splendid co.; good business. Goddess of Liberty 25. Officer 666 26. Smart Set 3. County Sheriff 7.

INDEPENDENCE.—BELDORF (Milburn Hobson): Officer 666 Nov. 22; excellent; good business. Girl from Rector's 25.

KENTUCKY.

LEXINGTON.—OPERA HOUSE: Richard Carle and Hattie Williams in Girl from Montmartre Nov. 20; good business; good attraction. William Hodge in Man from Home 23; splendid business; pleased audience. Maude Adams in Peter Pan 26 27; broke record for season.

WINCHESTER.—THEATER: Freckles 3. Al. G. Field's 5.—ITEM: Gov. Bowen, leading man with Al. G. Field, is a local boy, and they always hang out the S. R. O. sign.

OWENSBORO.—GRAND: Louis Mann in Elevating a Husband Nov. 19; large audience delighted. County Sheriff 23; fair business. Al. G. Field 2.

MAINE.

BRUNSWICK.—CUMBERLAND: Sousa's Band Nov. 22; excellent; large audience. St. John's Band 24; good; S. R. O. Klark-Urban co. 12-14.—PASTIME: Barry and Mildred, Musical Irving, photoplays 18-23; large houses. Sweeney and Rooney, Richards and Clarke, photoplays 25-30.—TOWN HALL: Dr. Harvey W. Wiley 26. St. John's Fair 27-30 includes Boys' Band of Lewiston. St. John's Band and fine list of vaudeville acts. How the Vote was Won 6. Ben Greet Players 10.—ITEM: The big poultry show of the Freeport Poultry Association will be held in Town Hall 17-20. This will be the largest show of the kind ever held in Maine.

BELFAST.—COLONIAL: Pictures Nov. 18-23. The Grandfather, scenario of which was written by Mrs. Lillian Jones Sweetser, of this city, proved drawing card and a clean story well acted. Nance O'Neil in Fires of St. John 4.—OPERA HOUSE: Pictures; good business.

BATH.—DREAMLAND: Taylor Stock co., with Harry Moore, Nov. 18-23; excellent co.; large houses. Plays: In Arizona, Blind Girl, Deserted at Altar, Oliver Twist, Regeneration, When Hearts Are Trumps, Old Clothes Man, Colleen Bawn, Yankee Doodle Detective.

LEWISTON.—EMPIRE: *Concert* Nov. 21; good co.; pleased biz house. Butterfly on Wheel 28.

AUGUSTA.—OPERA HOUSE: Sousa's Band Nov. 22 pleased large audience. Nance O'Neil 2.

MARYLAND.

CUMBERLAND.—THEATER: Vaudeville and pictures Nov. 18-23 (except 21) pleased large houses. Nell O'Brien's Minstrels 21; entire satisfaction; production well mounted, and there are good singers. Billy Clark shared honors. Newlyweds 25. Ida St. Leon in her new play, Finishing Fannie, for first time, 27. A. S. Stern, manager and producer; Lee Wilson Dodd, author, and John Milton, stage director, were here for the premiere. Freckles 28.—ITEM: A new theater, to be erected in conjunction with a hotel, will be leased by the Ohio Circuit Co., lessees of the local theater, whose lease will expire at end of next season. Plans are under way for the new house, and is only a question of time when ground will be broken.

ANNAPOLIS.—COLONIAL: Life's Show Window Nov. 25; good performance; fair business. Louisiana Lou 30. Manhattan Players 2-14.

MASSACHUSETTS.

FALL RIVER.—ACADEMY: S. R. O. at almost every performance. Three Gammons, Eldon and Clifton, Coran, Albyn and Pierce, Halliday and Carlin, Red Sox Quartette, Buck O'Brien, Marty McHale, Lyons and Bradley.

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Charles B. Sweet, Bissons, Finley and Burke Nov. 21-27.——PREMIER: Three Musketeers and Natalie Rose, with a strong line of pictures, to large attendance 25-30.——BIJOU: Clary and Weston, Jane Elton, Five Old Boys in Blue, Five Maranos, Ashton and Clare, Coleman and West, Deery and West pleased large attendance 25-30.——ITEMS: Anna and Jennie Fielding, of this city, have joined Little Boy Blue.—Carolyn Roberts joined the Malley-Denison co. 26 to play Shirley Rossmore in Lion and Mouse.—Eugene Fraser will close with the Malley-Denison co. 7.—Louise Hamilton returned to New York 27.

W. F. GEE.

LOWELL.—OPERA HOUSE: Avis Paige Stock co. in Out in Idaho Nov. 18.——MERRIMACK SQUARE: Eugene Powers, Jane Elton, Smith, Brown and Somerton James Coffman 25-30; pleased crowded houses.——KEITH'S: Will Rochm's Athletic Girls, Linton and Laurence, Helen Dickson Swan and O'Day, Fulgora, Reed Brothers, Musical Tynes, Joe Hardman 25-30; big houses.——PLAYHOUSE: Drama Players in Mrs. Dane's Defense; good houses; well pleased 25-30.

MICHIGAN.

ANN ARBOR.—WHITNEY: George Sidney in Busy Izzy Nov. 18 pleased poor house. Bunty Pulls Strings 19 pleased capacity. Eleanor Montell in Woman's Name 20; good play; medium house. Girl of My Dreams 23 pleased fair houses. Common Law 26. Thomas W. Ross in Only Son 27. Prince of Pilsen 28.——MAJESTIC: Time, Place and Girl 21-23 pleased six packed houses.

COLDWATER.—TIBBITS: Evelyn Bargelt co. pleased capacity Nov. 15. George Wakefield in Faust 16; good business. Bird of Paradise 20. White Sister 27. Thomas Scott's Vaudeville co. 28-30. Norman Hackett in Satan Sanderson 3. Thomas W. Ross in Only Son 5. Divorce Question 12.

SAULT STE. MARIE.—SOO OPERA HOUSE: Joe Marks Stock co. Nov. 18-20; capacity. In Country Girl, Virgie's Sweetheart, Merely Elizabeth, Girl Who Dared 21 failed to please good business. Divorce Question 23; excellent business and co. Arrival of Kitty 28.

ADRIAN.—The Great Divide Nov. 28. Rainey pictures 5-7.

MINNESOTA.

OWATONNA.—METROPOLITAN: Fiske O'Hara in Rose of Kildare Nov. 25 pleased capacity.——ITEM: Manager A. A. Thomas, of the Metropolitan picture theatre, is giving his patrons all feature films to capacity business.

WINONA.—OPERA HOUSE: Modern Eve Nov. 20 pleased capacity; excellent co. Manhattan Theater co. 24-30. Pomander Walk 25.

MISSISSIPPI.

JACKSON.—CENTURY: Alma, Where Do You Live? Nov. 18 satisfied good business. Heart Breakers 20; entertained large audience. Bell Hop 22 did fairly. Dunbar Singing Orchestra 25. Margaret Anglin 27. Beulah Poynter 28. Primrose and Dockstader 30. Pink Lady 3. Rosary 7. Excuse Me 10. Spring Maid 14. Forty-five Minutes from Broadway 25.

YAZOO CITY.—THEATRE: George Damerel in Heartbreakers Nov. 19; excellent co.; crowded house. Bell Hop 23; poor co.; poor business. Margaret Anglin in Green Stockings 26. Lena Rivers 30.

GREENVILLE.—GRAND: Bell Hop Nov. 25.

MISSOURI.

ST. JOSEPH.—TOOTLE: Hugo B. Koch in The City Nov. 22, 23; splendid co.; star scored heavily; business fair. Tully Marshall in The Talker 28.——LYCEUM: Fortune Hunter 21-23; warmly received; good business. Rose Maid 24, 25; Perle Barti charming in name part; fine co. and large orchestra completed delightful presentation; business good. Woman 27. George Evans' Minstrels 28.——AUDITORIUM: Tiger Lilies 28.

FULTON.—BATT'S (Gaw and Newland); Sherman-Kelley Stock co. Nov. 26-30. County Sheriff 2. Law and Lady 11. Officer 666 17. Girl from Rector's 19. Prince of To-night 25.

MONTANA.

BUTTE.—BROADWAY: The Round-Up 4, 5. Fortune Hunter 8.——FAMILY: Chase-Lister Stock co. did good business opening week. Man of Her Choice Nov. 25-29. Princess of Panama 30-5.——EMPRESS: Vaudeville continues to S. R. O.——ITEM: "Uncle" Dick Sutton will not rebuild the Grand Opera House, burned in October, having sold the property for a business block.

NEBRASKA.

LINCOLN.—OLIVER: The City Nov. 21; fair co. and business. Pictures of Sarah Bernhardt in Queen Elizabeth 22, 23; fair business.——ORPHEUM: Fiving Russells, Sherman and McNaughton, Godfrey and Henderson, Carl McCullough, Apdale's Zoo Circus, Grace Cameron, and Four Koners Brothers 18-23; excellent business.——LYRIC: American Troubadours, Mardo and Hunter, Bruce, Morgan and Betty, Bush and Perser, and pictures; pleased capacity 18-23.——ITEM: P. Ebbetts, one of the keepers with Apdale's animals, had a narrow escape from death at the Orpheum. In cleaning the cages 22 "Bedella," a big brown bear, became enraged because Ebbetts awakened her from a sound sleep, and when he had led her from her cage, she made a lean at him, and had severely lacerated his left hand and arm with her teeth and claws, when Professor Apdale came to the rescue, and, after nearly choking the animal and giving her a severe beating, they were able to get the bear back into the cage. Had not Professor Apdale come at once Ebbetts might have been killed, as the bear was in vicious mood and not easily cowed. Medical aid was promptly given, and it is hoped that Ebbetts arm will be saved.

VICTOR E. FRIEND.

OMAHA.—BRANDEIS: Kitty Cheatham attracted fair audience Nov. 25. Woman had success 26. Rose Maid 27, 28. Fiske O'Hara 1-4. May Robson 5-7.——At the Bord Tully Marshall, to fair business, 25-27. Military Girl 28-30. One Day 5-7. Bought and Paid For 8-14.——Usual large houses 25-30 at Orpheum. Four Koners Brothers, Takinese, Mrs. Gene Hughes, James H. Cullen, Elsa Ruegger, Gould & Ashlyn, Ameta were in the bill.——Ben Welch's Burlesquers did well at the Gayety 25-30.——Big Review was at the Kruz 25-30.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Le Baron Dog, Bert Howe, pictures Nov. 23; big business.——ORPHEUM: Stayman and Hayden, Tremont Quartette, pictures 18-23; good business.——LYRIC: Hilsons, Melrose Quartette, pictures 18-23; good business.

NEW JERSEY.

JERSEY CITY.—MAJESTIC: Ward and Vokes in A Run on the Bank Nov. 25-30; pleasing; Lucy Daly immense; big business. Excuse Me 2-7.——ORPHEUM: Orpheum Players in a magnificent production of The Merchant of Venice 25-30; fine business. Mary Jane's Pa 2-7.——ACADEMY OF MUSIC: Stock co. in A Race for Life 25-30; satisfaction; jammed houses. Cowboy and the Squaw 2-7.——MONTICELLO: Business big 25-30, with fifteen people in a musical comedy, The House That Jack Built; Fields and Ladella, Dan Harrington, Herbert Mann, Wells, Owens and Gray, Ray and Cox, Frank Palmer.——KEITH'S: Fine business with pictures and vaudeville.——BON TON: Packed all the time with vaudeville and pictures.——HUDSON (Union Hill): Harry Emerson in Girl Haters, Van Cleve, Denton and Pete, Adeline Francis, Johnny Reynolds, Warren and Conley, Golden and Hughes 25-30.

WALTER C. SMITH.

BURLINGTON.—AUDITORIUM: A. G. Delamater presented Freckles to fair business Nov. 18; Miriam Gaspers, Cecile Yeomans, Helen G. Judson, Perry Golden, De Lancy Barclay, and Bernard Johnson merit special mention. Vaudeville with Reynolds, Abbott and Roberts, Mack and Burgess, Lyric Quartette, Orth and Lillian, Carroll-Gillette Troupe; pleased good house 21. Louisiana Lou 26. School Days 4.——ITEM: Edward (Ted) Smith, a tenor of note, who has been touring the States with the Welsh Choir, is visiting relatives in this city prior to departure for Wales.

ELIZABETH.—PROCTOR'S, JERSEY STREET: Ad Carlisle's Dogs, Heidelburg Four, Lucille La Verne, Smith and Champion, Lang and Bucher, Maud De Lord Nov. 25-27. Tom Mason, Mabel Carew, Josephine Brown, Browning and Lewis, Morris and Cach, Yankee Tourist in Japan 28-30; capacity.——PROCTOR'S BROAD STREET: Pictures; good business.——GAIETY: Pictures and vaudeville; good business.

WESTFIELD.—THEATER: Moving pictures; capacity.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL: Aborn Opera co. Nov. 22, 23 in Madame Butterfly and Il Trovatore; satisfied large audience. Human Hearts 25, 26 pleased. Little Boy Blue 27, 28; capacity duplicating the success scored here last season. Laurette Taylor in Peg o' My Heart 29, 30. Merry Widow 2. Concert 3, 4.——EMPIRE: Robie's Knickerbockers and Bowery Burlesquers provided entertaining burlesque 25-30; large audiences.——ITEMS: Vaudville and the latest moving pictures at Proctor's and Majestic theaters drew the customary large crowds.—Stacy and Perrin, two popular young men in theatrical circles, have secured the new Colonial Theater and will open it late next month with vaudeville and pictures. G. W. HERRICK.

BUFFALO.—STAR: Officer 666 Nov. 25-30; excellent co.; large houses. Fritzi Scheff 2-4.——TECK: All for the Ladies 25-30; Sam Bernard delighted big houses. Margaret Illington in Kindling 2-7.——SHEA'S: Nina Morris, Burr and Hore, Four East India Elephants headed bill 25-30.——MAJESTIC: Grain of Dust 25-30, with Vaughan Glaser; fair audiences. Divorce Question 2-7.——GARDEN: American Beauties 25-30, featuring Cook and Lorens; big houses. Girls of the Great White Way 2-7.——LAFAYETTE: Follies of the Day 25-30; big houses. New Century Girls 2-7.

J. W. BARKER.

SCHENECTADY.—VAN CURLER OPERA HOUSE: Madame Butterfly as presented by the Aborn Opera co. pleased capacity Nov. 21. Human Hearts 22; large houses. Laurette Taylor in Peg o' My Heart 28. Little Boy Blue 29, New Sin 30. Billy the Kid 2. Merry Widow 3. Little Miss Brown 4. Concert 5. Little Miss Fix-It 6. Butterfly on Wheel 7.——MOHAWK: Mrs. Wiggs of Cabbage Patch, with Blanche Chapman in title-role was the second offering of the Gotham Producing Co., and the way local patrons took to this offering augurs well for the future of Schenectady's newest stock organization. The play was splendidly staged, and the leading roles cleverly enacted. Capacity houses ruled throughout the week. House Next Door 2-7.

AUBURN.—AUDITORIUM: Majestic Grand Opera co. presented Elijah Nov. 25; good house. Fritzi Scheff 30. Spring Maid 4.——BURTIS-GRAND: Vaudeville; excellent business.——ITEM: A notice that the Majestic Grand Opera co. would disband 26 was posted here. It is said financial difficulties occasioned the notice. The co. finally managed to get away for Utica to fill date 26.

SYRACUSE.—WIETING: New Sin; well play; attracted large houses Nov. 22, 23.——EMPIRE: Majestic Grand Opera co. in Elijah to fair business 22, 23. Blanche Ring in Wall Street Girl drew well and pleased 25-27.——BASTABLE: Divorce Question was well attended 21-23. Robinson's Crusoe Girls to good business 25-27.

BINGHAMTON.—STONE OPERA HOUSE: New Sin Nov. 26; big business. Majestic Opera co. in Elijah 27; house sold out. Little Boy Blue 2. Annette Kellermann 3. Merry Widow 6.——ARMORY: Will O'Hears, Anderson and Goines, Cooner and Ricardo, Four Military Girls, Four Arcaros, pictures 25-30; full houses.

KINGSTON.—OPERA HOUSE: Kirk Brown closed his engagement Nov. 23; excellent co.; good business. Human Hearts 28. Charles K. Champlin 2-7 in Jimmy Valentine, Deep Purple, Reformer, What Happened to Jones, Runaway Wife, Arizona, Mills of the Gods, Price Women Pay.

NEWBURGH.—ACADEMY OF MUSIC: Charles K. Champlin co. Nov. 25-30 in Alias Jimmy Valentine, Wife He Bought, Deep Purple, Arizona, Price Women Pay, What Happened to Jones, Reformer, Runaway Wife; co. good; S. R. O. Ward and Vokes 2. Battling on Wheel 4.

GLENS FALLS.—EMPIRE: Three Troubadours, Nellie Lytton, Reese Brothers, Burns Bennett, Marrelle, Kennedy and Cramer, Perne Bennett, pictures, Nov. 25-30; satisfaction to capacity. Freckles 2. Spring Maid 9.——PARK: Vaudeville and pictures 25-30; satisfaction; excellent business.

JOHNSTOWN.—GRAND OPERA HOUSE: Excuse Me Nov. 14 amused large audience; co. and performance excellent. Merry Widow 22; pleasing performance, to capacity; Rita Atway and Holton Herr in leading roles very capable. Aborn Opera co. in Bohemian Girl 27. New Sin 29.

NEWARK.—OPERA HOUSE: Divorce Question Nov. 20; good production; fair business. Pictures and vaudeville 23; capacity.

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OHIO.

NEWARK.—AUDITORIUM: Fatal Wedding Nov. 19 pleased good house. Beverly drew fairly 23. Trail of Lonesome Pine 25 gave more satisfaction than any drama played here in two years; splendid, and scenic and electrical effects beautiful; large audience. Alma 27. White Squaw 28. Bernhardt pictures 1, 2. Bunty Pulls Strings 4. Traveling Salesman 7. National Stock co. 16-21. Shepherd of Hills 25. Sunbonnet Sue 28. Howe's pictures 29. Al G. Field's Minstrels 31.——ORPHEUM: Ada Carlton, Jesse Bell Hale, George Taylor, Leon and Adline Sisters 21-23 pleased capacity. Lynne and Bonnie Hazard, Lonnie Fellette, Bailey and McCree, Hill, Bowen and Zarn 25-27 pleased good business. Hamilton Lee, Traske and Gladden, Eddie and Talman, Girl with the Golden Voice 28-30.

EAST LIVERPOOL.—CERAMIC: W. H. Crane in Senator Keeps House Nov. 8 pleased good business. Rosary 19 pleased good business. Little Women 22; fair business; best attraction of season; strong cast. Ian Robertson in Passing of Third Floor Back 23 pleased fair business. Seven Days 27. White Slave 28. Howe's pictures 30.—AMERICAN: Hartman-Wallace Players in St. Elmo 18-20. Lena Rivers 21-23; pleasing performances; good business.——LYRIC and COLUMBIA: Pictures; good business.——ITEMS: Hartman-Wallace Players closed fourteen weeks' season at the American 23, and left for Saginaw, Mich., where they opened 25.—American returned to vaudeville on Sun Circuit 25.

LIMA.—FAUROT OPERA HOUSE: Busy lady Nov. 28.——LYRIC: Barrett Players in Plain Molly 21-23. White Sister 25-27. A local paper says: "If there is another stock co. in the country that has played an engagement of three nights and one matinee and has been forced to hang out the S. R. O. sign at all four performances it is not on record. That's what the Barrett Players did in The Third Degree. And not only was the S. R. O. sign out at every performance, but even all the standing room was sold, and many had to be turned away."——ORPHEUM: Vaudeville; usual good attendance.

PORTSMOUTH.—GRAND: Oliver Twist pictures Nov. 22, 23; good business. Bunty Pulls Strings 25 pleased capacity. Mutt and Jeff 28. Freckles 29. County Sheriff 30. Alma, Where Do You Live? 4. Stetson's U. T. C. 5. Shepherd of the Hills 7. Passing of Third Floor Back 13. Al G. Field 14. Louisiana Lou 18. Paul Gilmore 19. Rainey's pictures 25-28. Officer 666 26.

OKLAHOMA.

VINITA.—GRAND: Morgan Stock co. Nov. 18-24 in Southern Rose, American Hustler, Cowboy's Sweetheart, Girl from Home, Midnight in Chinatown; crowded houses. Friday night Mr. Morgan entertained the Vinita-Tulsa Football Teams as his guests, all the boxes reserved for the two teams. Faust 24. Girl of Eagle Ranch 25. Soul Kiss 2. Shepherd of Hills 7. Paid in Full 8.——IDYL HOUR: Pictures enjoying fine business.——LYRIC: Pictures; business good. Opened with a four-piece orchestra 23, after remodeling and placing new opera chairs all over the house.

MUSKOGEE.—HINTON: Confession Nov. 18; small house; fair co. George Evans' Minstrels 19 pleased two large houses.——BROADWAY: Rex's Circus, Raymonde 24-27; big business.——ITEM: Manager Robert Stevens, of the Broadway who has been in a hospital, is reported doing well.

OREGON.

SALEM.—GRAND OPERA HOUSE: Officer 666 Nov. 22 pleased capacity. Great Raymond 29, 30 pleased good business. Chocolate Soldier 4 pleased capacity. Lottery Man 7; fair house.——ITEMS: Raymond was given a banquet by local Elks after his last performance.—Salem has greatly improved, theatrically. The increase in population and business conditions make it a most thriving town, and it is now regarded as one of the most desired night stands—Grand Opera House is under management of Salem Amusement and Holding Co., F. L. Waters giving his attention to this popular house. Under his direction patronage has greatly increased.

PORTLAND. — HEILIG: Lambardi Opera co. Nov. 18-23; crowded houses. Romance of Underworld 25-30. Rose of Panama 2-7.——BAKER: Seven Sisters 17-23 pleased packed houses. Going Some 25-30.——BUNGALOW: Secret of Susanne; well attended; 17-23.——ITEM: The Orpheum is closed at present on account of remodeling building.

PENNSYLVANIA.

SCRANTON. — LYCEUM: Royal Italian Opera co. in Il Trovatore, Rigoletto and Lucia di Lammermoor Nov. 18, 19; excellent co.; good business. Fortune Hunters 21, 22; co. and business excellent; Ernest P. Evers, D. D. Percival, Joseph Clancy, W. Olatha Miller, and Hazel Freeman merit mention. Rothern and Marlowe in Richelieu and Much Ado About Nothing 28; strong co.; packed houses; stars warmly received. Ida St. Leon in Finishing Fannie 29, 30. Little Boy Blue 3.——POLI'S: Morton and Glass, William A. Weston, Wilson Brothers, Max's Circus, Madden and Fitzpatrick, Mlle. Martha and Sisters, Van Hoven 25-30; capacity.——COLUMBIA: Sam Rice and his Daffydills 25-27; good business; Mlle. Vortex scored hit. Girls from Joyland 28-30; business excellent; Harry L. Cooper and Blanche were featured and made good.

WILLIAMSPORT.—LYCOMING: Mischa Elman Nov. 21; small, appreciative audience. Alexander Carr in Louisiana Lou 23; good audience; Mr. Carr, Sophie Tucker, and Bessie De Voie warmly received; entire co. came in for honors; scenery and costumes could not be improved. Hein Grayce 25-30 in Charley's Aunt, Beverly of Graustark, Three Weeks, Goose Girl, Tillie, The Mennonite Maid, and White Sister; good business and appreciative audiences; co. and settings good; Miss Grayce received an ovation, as she is a favorite here. Officer 666 3. Marcella Sembrich 10.——FAMILY: Specialties and pictures 26-30; fair audiences.

HARRISBURG. — MAJESTIC: Bethlehem Steel Band in concert to a fair house Nov. 21. Soloists: Katherine Grey, Elisabeth Johnson, and Joseph Aiello. Alexander Carr in Louisiana Lou 22; house well-filled and co. repeated success of early part of season. Neil O'Brien's Minstrels to fair house 23; co. superb in all respects. Ida St. Leon in Finishing Fanny 25, 26; finely presented for the first performances. High Life in Burlesque 27; good attendance; good co. Officer 666 to good business 28. Rothern and Marlowe 30. Merry Maidens 4. Fortune Hunter 5. Alma 6.

McKEESPORT.—WHITE'S NEW: Newlyweds Nov. 22 pleased fair business. Daniel C. Murphy, who made a big hit here last season, was sick, and his part was played by an understudy, who was not equal to the task. Harold West, Lois Hall, and Edwin Stanley pleased. Auto Girls 23 gave pleasing performance; large business. Hasel Ford Law Fein, and Lou C. Stean were well received. Little Women 26. Town Marshal 28. High Life in Burlesque 30.——ALTMEYER: Vaudeville and pictures; excellent business.

EASTON.—ORPHEUM: Officer 666 Nov. 22 pleased good business. Allen Stock co. 25-30; excellent business. Plays: Devil, Man on Box, Wolf, Paid in Full, Girl from Sherry's, Three Weeks, Thelma, Camille, Mummy and Humming Bird.——OPERA HOUSE: Mile a Minute, Smith and Campbell, Shorty Edwards, Nazlys, Iza Hampton, operascope 25-27; fair business. Night on Houseboat, Ward Baker, Copeland and Walsh, Lamore and Lamore, Barrett and Stanton, operascope 28-30.

HANOVER.—OPERA HOUSE: Seven Hours in New York pleased fair audience Nov. 18. Mallory Players in David Garrick pleased large house 21. Freckles, big house, fair performance, 25. James B. Cunningham in Prince Chap 28. Seven Hours in New York (return) 2. Fortune Hunter 10. White Squaw 13. Town Marshal 20. School Days 26.

VANDERGRIFT. — CASINO: Newlyweds Nov. 20; fair; big business. Howe's pictures 22; big business. Bowdish Stock co. 25-30; big business. Two Orphans 4. White Squaw 7. Trail of Lonesome Pines 12. Broadway Girls 13.

GREENSBURG.—ST. CLAIR: Little Woman Nov. 23; good co.; business fair. Chicago Stock co. 25-30; business good. Plays: Stampede, Ishmael, Fourth Estate, In Missouri, Going Some, Pariah Priest, Strongheart, Governor and Boss, York State Folks, Lost Trail.

MEADVILLE. — ACADEMY: Passing of Third Floor Back Nov. 21 pleased good business. Mutt and Jeff 23 pleased capacity. Price She Paid 26 pleased fair business. Little Miss Fix-It 30. Baby Mine 3. Rosary 7.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Le Roy Wilson and Tom, Tucker and Anderson, Potts and Temple Nov. 25-30.——COLONIAL: Keough and Nelson, Juliett Winston, Ballo Brothers 25-30.——BIJOU: Good list of Independent films 25-30; large audiences.

SOUTH CAROLINA.

CHARLESTON. — ACADEMY: Excuse Me Nov. 20; full house; pleased. Bohemian Girl 21; crowded house; great hit. Hanford-McLean co. in Othello, Romeo and Juliet, Julius Cæsar 22, 23; fair business; co. and productions admirable. Rainey's pictures 25-27; paying business. Baby Mine 28. Common Law 30.

TENNESSEE.

CHATTANOOGA. — LYRIC: Traveling Salesman pleased good business Nov. 18-20. Carnegie Alaska-Siberian pictures pleased good business 21-23. Black Patti 26. Winning Widow 27. Excuse Me 30.

BRISTOL.—COLUMBIA: Photo plays Nov. 25-30. Regular vaudeville is discontinued while the stafe is being enlarged to accommodate legitimate plays.——HARMELING: Dark.

TEXAS.

EL PASO.—THEATER: Girl from U. S. A. Nov. 28, Rosary 1, 2.——CRAWFORD: Albert Taylor Stock co. still playing to good houses. Plays 2-7: My Father's Son, Burglar and Lady, and Facing the Music.——ITEM: All the picture shows are doing good business, and Howard Fogg's Hippodrome Skating Rink is crowded daily.

FLATONIA.—OPERA HOUSE: Kyri Concert co. Nov. 20; good house satisfied; high-class performance.——ITEM: Mr. Kyri had just closed a sixteen-day engagement at the Cotton Palace, Waco, Tex., where the management presented him with a fine gold medal.

SHERMAN.—OPERA HOUSE: Girl from Tokio Nov. 18, failed to please S. R. O. Coburn's Minstrels 19; good business; fair reception. Goose Girl 23; good business; disappointed.

UTAH.

SALT LAKE CITY.—At the Salt Lake Theater, the most tuneful of all the season's offerings, Modern Eve, drew only fair business Nov. 19-21; audiences were delighted, and the waltz air has been caught up on the street more than anything since The Merry Widow; Alexander Clark was funny; Adele Rowland, Marion Roddy, Arline Bolling, Henrietta Ledro, Marguerite Schaller, and Katheryn Hatfield were each popular in dances and songs; the chorus was exceptionally tuneful. Polly of Circus 28-30.——At the Colonial Cathrine Countiss threw good-bye kisses across the footlights on her closing night 23 to the many friends whom she had acquired during her short engagement in this city; Brewster's Millions was the play selected, which did not give Miss Countiss scope in any way worthy of her ability; Wilfred Rogers, whose engagement also ended, made extremely good as Brewster. The new co., headed by W. J. Kelley and Gertrude Dallas, which is to be known as the W. J. Kelley co., opened 24 in The Liars; the co. will be the same as heretofore, with the excention of the leading people.——At the Orpheum a new playlet entitled An Indian Romance was put on 17-23 by J. F. Goss; a cast of nine people, including six full-blooded Indians of the Shoshone tribe; audiences received it with much appreciation, and it will go on the Orpheum Circuit for an extended run; Owen McGiveney in Dickens' characters was well received; Asahi, Beatrice Michelena, Quine and McCarty, Owen Clark, and Two Alfreds were all first-class entertainers.

C. E. JOHNSON.

VERMONT.

BELLOWS FALLS. — OPERA HOUSE: Stetson's U. T. C. co. Nov. 19; poor business. Sousa's Band pleased good audience 26. My Cinderella Girl 29.

BARRE.—OPERA HOUSE: Stetson's U. T. C. Nov. 23; crowded house. Sousa's Band 28. Anselus 29. Butterfly on Wheel 2. My Cinderella Girl 6.

WASHINGTON.

SPOKANE.—AUDITORIUM: Walker Whiteside in Typhoon Nov. 18, 19; crowded houses.——ITEMS: A Francis Lens, leading man with the American Theater Stock co., will leave 8 to return East, possibly to vaudeville; Mr. Lens has won a large following during the four weeks of his engagement; no successor has been named by Manager Carl Milligan.—Francis McDonald, a member of the American Theater Stock co., and Mrs. Sadie Templeton were married recently and have gone to New York.—The fourth anniversary of the Casino moving picture theater was celebrated for four days commencing 18; the house was redecorated and the interior renovated for the occasion; a feature of the bill was a reel showing Sarah Bernhardt in Queen Elizabeth.—H. W. Newton is directing the Mendelssohn Club, of forty voices, for two concerts to be given this Winter, the first about New Year's; notable soloists will be secured.

W. S. McCREA.

TACOMA.—THEATER: The Round-Up Nov. 18-20 drew good houses; Maclyn Arbuckle and a good support were much applauded; so was the scenery. One act of The Secret of Susanne and a short musical programme 21 was presented by members of the Chicago Opera co.; the title-role was artistically sung by Agnes Berry, a resident of Tacoma, who received many flowers and much compliment. After the performance she was greeted by many who have known her since childhood, including the Mayor of Tacoma and the Governor of Washington. The local critics have accorded her much praise.——PRINCESS: The Nigger drew big houses 17-23.

FRANK B. COLE.

SEATTLE.—MOORE: Rainey pictures Nov. 17-23; good business. Secret of Susanne 22 pleased medium house.——METROPOLITAN: Dark 17-23.——SEATTLE: Seven Days 18-24 drew capacity; it was presented creditably.

WEST VIRGINIA.

CHARLESTON.—BURLEW: Bunty Pulls Strings Nov. 22 pleased excellent business. Freckles 28.

WISCONSIN.

RACINE.—THEATER: Only Son Nov. 20; fine co.; liberal patronage. Modern Eve 24; co. and patronage good. Winninger Brothers 25-30 in Man Who Stood Still, Stranger from Berlin, One Thousand Dollar Statue, At Valley Forge, Bismarck the Butler, Gambler, Our German Butcher, Cousin Fritz, Village President; vaudeville between acts by La Grange Sisters, Roger Murrell, Billy Brown, Thief 8.

APPLETON.—THEATER: Chauncey Olcott in Isle o' Dreams Nov. 21 pleased S. R. O. Modern Eve 23 satisfied good house. Thief 24; fair business.——ITEM: E. Louis Goldberg, late manager of the Appleton, has gone to Oshkosh, Wis., where he will manage the Grand. The present lease of the Appleton expires Jan. 1. It is possible that the theater will no be reopened, at least for a while.

EAU CLAIRE.—GRAND: Modern Eve Nov. 21; S. R. O. Ruth Peebles was drawnig card. Musical Zaronettas and Wheeler and Wheeler 17-23 (except 21); good houses. Pomander Walk 29. Drexler and Fox and Mabel Milton 24-30 (except 29). Third Degree 1. Officer 666 8. Howe's pictures 13, 14.

WYOMING.

LARAMIE.—OPERA HOUSE: Bought and Paid For Nov. 19; excellent; good business. Polly of Circus 26.

CANADA.

MONTREAL, P. Q.—HIS MAJESTY'S: La Vivandiere was produced for the first time in Montreal by the grand opera co. Madame Courseo scored in the title-role and Huberty gave a fine performance of Balafre. This opera was repeated 25. La Boheme with Beatrice La Palme as Mimi, 26.——PRINCESS: Margaret Illington scored a big hit in Kindling 25-30. She did fine work. Byron Beasley, Frank E. Camp, Malcolm Duncan, and Ida Lewis are worthy of special mention. Grace George in Carnival 2-7.——ORPHEUM: In a Persian Garden was headlined 25-30. Lambetti, Four Entertainers, and Sam Harris also appeared.——GAYETY: Love Makers put up an exceedingly good performance 25-30. Beeg Rose made a hit with songs and dances.——ROYAL: Dainty Duchess drew good houses 25-30.——FRANCAIS: Good vaudeville and pictures.

W. A. TREMAYNE.

SASKATOON, SASK. — EMPIRE THEATER: Sheehan's English Opera co. in repertoire Nov. 18-20; good houses. Metropolitan Ladies' Orchestra of Chicago 23; good house. Juvenile Bostonians 26-29. Roselle Knott 5. Eva Mylott, Australian contralto, 6, 7. Versatile English Comedy co. 9-14.——SHERMAN'S STAR: Mabel Le Monaie Musical Comedy co. in French Maid to capacity 18-23. Prince and Girl 25-27.——ITEMS: W. B. Sherman is confined to his room at the Queen's Hotel with a severe attack of pneumonia.—Grace Baron, of The Red Rose chorus, sued Manager Bryan for wages due. She received $73.50 as a consolation.

CALGARY, ALTA.—SHERMAN GRAND: Red Rose Nov. 18-20; fine production; excellent co.; Zoe Barnett and Walter Catlett scored heavily; capacity.——ORPHEUM: Vaudeville 21-23; strong bill, with Mr. and Mrs. Jimmy Barry and Louise Galloway and Joseph Kaufman; capacity.——EMPIRE: Excellent vaudeville bill; the feature, the Six Castrillions, is probably the greatest aerial acrobatic act ever seen here; capacity.——LYRIC: Toronto Stock co. in U. T. C. 18-23; good co. and business. Girl of the Golden West 25-30.

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DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Washington, D. C., 2-7. Easton, Pa., 9. Harrisburg 10. Allentown 11. Reading 12. Wilkes-Barre 13. Scranton 14.

"AFFAIRS" OF ANATOL (Winthrop Ames): New York city Oct. 14—indefinite.

ALIAS JIMMY VALENTINE: Hamilton, Can., 5-7.

ANGLIN, MARGARET (Louis Nethersole): Galveston, Tex., 4. Houston 5, 6. Austin 7. San Antonio 9-11 Waco 12. Dallas 13, 14. Ft. Worth 16 17. Denison 18.

ARLISS, GEORGE (Liebler Co.): Boston, Mass., Oct. 14—indefinite.

BABY MINE (William A. Brady): Hot Springs, Ark., 4. Pine Bluff 5. Texarkana 6. Shreveport, La., 7, 8. Dallas, Tex., 9, 10. Ft. Worth 11, 12. Waco 13. Austin 14. San Antonio 16, 17. Houston 18, 19.

BABY MINE (Eastern: William A. Brady): Greenville, Pa. 4. Washington 5. Tarentum 6. Sharon 7.

BABY MINE (Southern: William A. Brady): Barnwell, S. C., 4. Savannah, Ga., 5. Sandersville 6. Augusta 7. Milledgeville 9. Wrightsville 10. Hawkinsville 11. Fitzgerald 12. Albany 13. Macon 14.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Storm Lake, Ia., 4 (Cherokee 5. Holstein 7. Schaller 9. Sac City 10. Ida Grove 11. Lake City 12. Humboldt 13. Rockwell City 14.

BEN-HUR (Klaw and Erlanger): Chicago, Ill., Nov. 11-Dec. 7.

BEVERLY OF GRAUSTARK: Hillsboro, O., 5.

BILLY THE KID (Herbert Farrar): Poughkeepsie, N. Y., 4. Albany 5, 6 Oswego 7.

BIRD OF PARADISE (Oliver Morosco): Cincinnati, O., 1-7. Detroit, Mich., 9-14. Pittsburgh, Pa., 16-21.

BLACKBIRDS (Henry Miller): Atlantic City, N. J., 5-7. Baltimore, Md., 9-14.

BLAIR, EUGENIA (G. H. Nicolai and Adelaide French): Rockville, Ind., 4. Peoria, Ill., 5-7. Joliet 8. Aurora 9 Danville 10. Tipton, Ind., 11. Ft. Wayne 12-14.

BLINDNESS OF VIRTUE (William Morris): Chicago, Ill., Nov. 25—indefinite.

BLINN HOLBROOK (William A. Brady): Tacoma, Wash., 4. Seattle 5-7. Everett 8. Bellingham 9. Westminster, Can., 10. Victoria 11. Vancouver 12-14. Calgary 16-18.

BLUE BIRD (Messrs. Shubert): Winnipeg, Can., 2-7.

BOUGHT AND PAID FOR (William A. Brady): Brooklyn, N. Y., 2-7.

BOUGHT AND PAID FOR (William A. Brady): St. Paul, Minn., 1-7. Omaha, Neb., 8-14.

BOUGHT AND PAID FOR (William A. Brady): Chicago, Ill., Oct. 21—indefinite.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Columbus, O., 2-7. Hamilton 8. Urbana, Ill., 9. Decatur 10. Bloomington 11. Galesburg 12. Rock Island 13. Cedar Rapids, Ia. 14.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Frankfort Ind., 5.

BURKE, BILLIE (Charles Frohman): New York city Sept. 9-Jan. 4.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Oakland, Cal., 5-8. Fresno 9. Bakersfield 10. Pasadena 11.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Newark, N. J., 2-7.

CLARK, DELLA (J. F. Sullivan): Jacksonville, Fla., 4. Quitman, Ga., 5. Thomasville 6. Bainbridge 7. Marianna, Fla., 9. Apalachicola 10. Quincy 11. Tallahassee 12. Fitzgerald 14.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23—indefinite.

COLLIER, WILLIAM (Lew Fields): New York city Nov. 12—indefinite.

CONCERT, THE (David Belasco): Albany, N. Y., 3, 4. Schenectady 5. Syracuse 6, 7.

CONFESSION, THE (J. T. Pearsall): Denver, Colo., 1-7. Trinidad 9. Albuquerque, N. Mex., 10. El Paso, Tex., 11. Tucson, Ariz., 12. Phoenix 13. Yuma 14. Los Angeles, Cal., 16-21.

COUNTRY BOY (H. B. Harris, Inc.): Grand Rapids, Mich., 2-7. Detroit 9-14.

COUNTY SHERIFF (Wee and Lambert): Sedalia, Mo., 4. Clinton 5. Joplin 6. Pittsburg, Kan., 9. Chanute 10. Columbus 11. Springfield, Mo., 12. Carthage 14. Seammon, Kan., 15.

CRANE, WILLIAM H. (Joseph Brooks): St. Louis, Mo., 1-7. Des Moines, Ia., 12.

DALY, BERNARD (Starr L. Pixley): Hamilton, Can., 3, 4. London 5, 6. Brantford 7. Guelph 9. Owen Sound 10. Stratford 11. St. Thomas 12.

DAUGHTER OF HEAVEN (Liebler Co.): New York city Oct. 12—indefinite.

DIVORCE QUESTION (Rowland and Clifford): Buffalo, N. Y., 2-7.

DIVORCE QUESTION (Gaskill and MacVittY): Duluth, Minn., 4. Hibbing 5. Superior, Wis., 6. St. Chond, Minn., 8. Little Falls 9. Brainerd 10. Staples 11. Detroit 12. Fergus Falls 13. Wahpeton, N. Dak., 14. Willmar, Minn., 16. Montevideo 17. Ortonville 18.

DIVORCE QUESTION (Central: Rowland and Clifford): Pontiac, Mich., 4. Ann Arbor 5. Jackson 6. Lansing 7. Grand Rapids 8-11. Coldwater 12. Elkhart, Ind., 13. Goshen 14. Kendallville 16. Albany 17.

DREW, JOHN (Charles Frohman): Philadelphia, Pa., 25-Dec. 7. Richmond, Va., 9, 10. Norfolk 11, 12. Lynchburg 13. Roanoke 14.

EVERYWOMAN (Henry W. Savage): Worcester, Mass., 2-4. Hudson, N. Y., 5. Poughkeepsie 6, 7. Brooklyn 9-14.

EVERYWOMAN (Henry W. Savage): Indianapolis, Ind., 2-7. Terre Haute 9-11. Evansville 12. Lexington, Ky., 13, 14.

EXCUSE ME (Eastern: Henry W. Savage): Jersey City, N. J., 2-7. Plainfield 9. Bayonne 10. Danbury, Conn., 11. Albany, N. Y., 13, 14.

EXCUSE ME (Western: Henry W. Savage): Montgomery, Ala., 4. Salem 5. Meridian, Miss., 6. Mobile, Ala., 7. Hattiesburg, Miss., 9. Jackson 10. Vicksburg 11. Greenville 12. Memphis, Tenn., 13, 14.

FAIRBANKS, DOUGLAS (Cohan and Harris): New York city Nov. 4—indefinite.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FARNUM, MARSHALL (Messrs. Parnum and Donnesetta): Des Moines, Ia., 9, 10. Dubuque 14.

FARNUM, WILLIAM (A. H. Woods): Louisville, Ky., 2-7.

FAUST (Manley and Campbell's): Kendallville, Ind., 4. Angola 5. Albion 7. Napanee 9. Plymouth 10. Rochester 11. Huntington 12. Peru 13. Logansport 14. Lafayette 15. Noblesville 16.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): New York city Nov. 4-Dec. 7. Boston, Mass., 9-21.

FINE FEATHERS (H. H. Frazee): Chicago, Ill., Aug. 12—indefinite.

FISKE, MRS. (Harrison Grey Fiske): New York city Nov. 19—indefinite.

FOOL THERE WAS, A (Robt. Campbell): Kansas City, Mo., 1-7.

FORTUNE HUNTER (Cohan and Harris): Miles City, Mont., 4. Billings 5. Livingston 6. Bozeman 7. Butte 8. Anaconda 9. Great Falls 10. Helena 11. Missoula 12. Wallace, Ida., 13. Spokane, Wash., 14, 15.

FORTUNE HUNTER (Cohan and Harris): St. Louis, Mo., 1-7. Belleville, Ill., 8. Cairo 9. Paducah, Ky., 10. Evansville, Ind., 11. Nashville, Tenn., 12, 13. Jackson 14. Memphis 15. Greenville, Miss., 16. Vicksburg 17. Jackson 18.

FORTUNE HUNTER (Ernest Schnabel): Hanover, Pa., 10.

FRECKLES (Central: A. G. Delamater): Johnstown, N. Y., 4. Herkimer 5. Utica 6, 7. Lowville 9. Carthage 10. Watertown 11. Ogdensburg 12. Malone 13. Plattsburg 14. Burlington, Vt., 15. White River Junction 17. Randolph 18.

FRECKLES (Eastern: A. G. Delamater): Davenport, Ia., 4. Rock Island, Ill., 5. Moline 6. Burlington, Ia., 7. Ft. Madison 8. Keokuk 9. Ottumwa 10. Oskaloosa 11. Grinnell 12. Des Moines 13. Webster City 16. Perry 17. Boone 18.

FRECKLES (Southern: A. G. Delamater): Baltimore, Md., 2-7. Roanoke, Va., 9. Bluefield, W. Va., 10. Ironton, O., 11. Portsmouth 12. Huntington, W. Va., 13. Charleston 14. Parkersburg 16. Marietta, O., 17. Statesville, W. Va., 18.

GAMBLERS, THE (Ed. McDowell): Chicago, Ill., 10-Dec. 7. St. Louis, Mo., 8-14. Kansas City 15-21.

GARDEN OF ALLAH (Liebler Co.): Pittsburgh, Pa., Nov. 25-Dec. 7. Philadelphia 9-21.

GEORGE, GRACE (William A. Brady): Montreal, Can., 3-7.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Pittsburgh, Pa., 2-7.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): San Antonio, Tex., 2-4. Waco 5. Dallas 6, 7.

GIRL OF THE SUNNY SOUTH (W. C. Downs): Essex, Conn., 5. Deep River 6. Putnam 7. Danielson 9.

GIRL OF THE UNDERWORLD (Messrs. Wee and Lambert): Lima, O., 7. Loudonville 9. Ashland 10. Wooster 12. Canton 13, 14. Akron 16-18. Youngstown 19-21.

GLASER, VAUGHAN: Akron, O., 2-4.

GOOD LITTLE DEVIL (David Belasco): Philadelphia, Pa., 10-21.

GOOSE GIRL (Baker and Castle): Texarkana, Tex., 4. Little Rock, Ark., 5. Hot Springs 6. Pine Bluff 7. Memphis, Tenn., 8-14. Nashville 16-21.

GOVERNOR'S LADY (Messrs. Belasco and Elliott): New York city Sept. 5-Jan. 4.

GREAT DIVIDE (Messrs. Primrose and McGillan): Galva, Ill., 4. Kewanee 5. Monmouth 6. Galesburg 7. Burlington, Ia., 8. Mt. Pleasant 9. West Liberty 10. Anamosa 11. Maquoketa 12. Moline, Ill., 13. Rock Island 15. Princeton 16. Geneseo 17. Sterling 18.

HACKETT, NORMAN (Stair and Nicolai): Hillsdale, Mich., 4. Tecumseh 5. Morenci 6. Dayton, O., 9-11. Erie, Pa., 12. Dunkirk, N. Y., 13. Niagara Falls 14.

HILLIARD, ROBERT (Klaw and Erlanger): Indianapolis, Ind., 2-7.

HINDLE WAKES (William A. Brady): New York city Dec. 9—indefinite.

HODGE, WILLIAM (Liebler Co.): Chicago, Ill., 1-21.

HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Brooklyn, Ia., 4. Newton 5. Ogden 6. Boone 7. Cedar Rapids 8. Toledo 9. Oskaloosa 10. What Cheer 11. Ottumwa 14. Burlington 15. Mt. Pleasant 16. Brighton 17. Winfield 18.

HOUSE OF A THOUSAND CANDLES (Western: Primrose and McGillan): Wymore, Neb., 4. Washington, Kan., 5. Frankfort 6. Horton 7. Burlingame 9. Council Grove 10. Peabody 11. Herrington 12. Strong 13. Salina 14. Sterling 15. Hillswood 17. La Crosse 18.

ILLINGTON, MARGARET (E. J. Bowes): Buffalo, N. Y., 2-7. Toronto, Can., 9-14.

IN OLD KENTUCKY (Litt and Dingwall): Topeka, Kan., 4. Lawrence 5. St. Joseph, Mo., 6, 7.

INDISCRETION OF TRUTH (S. H. Wallach): New York city Dec. 2—indefinite.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 26—indefinite.

KELLARD, JOHN E.: New York city Nov. 18—indefinite.

KISMET (Harrison Grey Fiske): Cincinnati, O., 2-7. Cleveland 9-14.

LAW AND THE LADY (Wm. L. Tucker): Canton, Mo., 4. La Grange 5. Palmyra 6. New London 7. Bowling Green 9. Vandalia 10. Fulton 11. Wellsville 12. Montgomery City 13. Moberly 14.

LIFE'S SHOP WINDOW (Cliff Gordon): Richmond, Va., 2-7. Norfolk 9-14. Jersey City, N. J., 16-21.

LIGHT ETERNAL: Laporte, Ind., 5.

LITTLE TENDERFOOT (Lee D. Ellsworth): Youngstown, O., 2-4. Ft. Wayne, Ind., 5-7. Chicago, Ill., 8-21.

LITTLE MISS SUSAN (L. A. Edwards): Murray, O., 4. Gionster 5. Middleport 6. Logan 7.

LITTLE WOMEN (William A. Brady): New York city Oct. 16—indefinite.

LITTLE WOMEN (Western: William A. Brady): Chicago, Ill., 2-21.

LORAINE, ROBERT: Washington, D. C., 2-7.

LOTTERY MAN (Merle H. Norton's): Auburn, Cal., 4. Corning 5. Red Bluff 6. Chico 7. Oroville 8. Marysville 9. Woodland 10. Napa 11. Petaluma 12. Santa Rosa 13. Healdsburg 14. Vallejo 15. Hollister 16. Santa Cruz 17. Watsonville 18.

MacLEAN-HANFORD-TYLER-DROFNAH: New Orleans, La., 1-7. Baton Rouge 9. La Fayette 10. Lake Charles 11. Beaumont, Tex., 12. Houston 13, 14. Galveston 16. Victoria 17. San Antonio 18, 19.

MAN HIGHER UP (Jos. M. Gaites): Philadelphia, Pa., Nov. 11-Dec. 7.

MANN, LOUIS (Werba and Luescher): Kansas City, Mo., 2-7. St. Joseph 9 Lincoln, Neb., 10 Omaha 11, 12. Sioux City, Ia., 13. Marshalltown 14. Waterloo 16. Clinton 17. Burlington 18.

MANTELL, ROBERT B. (William A. Brady): Grand Rapids, Mich., 2-7.

MASON, JOHN (Charles Frohman): New York city Sept. 19—indefinite.

MASTER OF THE HOUSE (Messrs. Shubert): Boston, Mass., Nov. 25-Dec. 7.

MEEHAN, JOHN (Monte Thompson): Guelph, Can., 4. Owen Sound 5. Stratford 6. London 7. St. Thomas 9. Woodstock 10. Brantford 11. Peterboro 14. Brockville 17. Smith Falls 18.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 17—indefinite.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): Toronto, Can., 2-7.

MILLER, HENRY (Klaw and Erlanger): Boston, Mass., Nov. 4-Dec. 14.

MILLION, THE (Henry W. Savage): Chicago, Ill., Nov. 11—indefinite.

MISSOURI GIRL (Norton and Reith's): Kennewick, Wash., 4. Waitsburg 5. Pomeroy 6. Dayton 7. Walla Walla 8. Elgin, Ore., 9. La Grande 10. Baker 11. Weiser, Ida., 12. Boise 14. Mountain Home 16.

MISSOURI GIRL (Eastern: Merle H. Norton): Parker, S. Dak., 4. Lennox 5 Wakonda 6. Tyndall 7. Springfield 9. Lake Andes 10. Platte 11. Wagner 12. Scotland 13. Marion 14. Sioux Falls 15. Jasper, Minn., 16. Pipestone 17. Flandreau, S. Dak., 18.

MRS. WIGGS OF THE CABBAGE PATCH: Streator, Ill., 5.

NAZIMOVA, MME. (Charles Frohman): New York city Nov. 11—indefinite.

OFFICER 666 (Cohan and Harris): Bradford, Pa., 4. Oil City 5. Butler 6. Johnstown 7.

OFFICER 666 (Middle West: Cohan and Harris): Scranton, Pa., 4, 5. Wilkes-Barre 6. Sunbury 7.

OFFICER 666 (Southern: Cohan and Harris): Iola, Kan., 4. Ottawa 5. Lawrence 6. Paola 7.

OFFICER 666 (Western: Cohan and Harris): St. Paul, Minn., 1-7. Faribault 13.

O'HARA, FISKE (Augusta Pitou, Jr.): Omaha, Neb., 1-4. St. Joseph, Mo., 5. Topeka, Kan., 6. Lawrence 7. Ottumwa, Ia., 9. Keokuk 10. Ft. Madison 11. Burlington 12. Cedar Rapids 13. Clinton 14.

OLD HOMESTEAD (Frank Thompson): Detroit, Mich., 1-7.

OLD HOMESTEAD (Coast: Frank Thompson): Pomona, Cal., 4. Santa Ana 5. San Diego 6, 7. Los Angeles 8-21.

ONE DAY: Omaha, Neb., 5-7.

OUR WIVES (Jos. M. Gaites): New York city Nov. 4—indefinite.

OVER NIGHT (William A. Brady): Columbia, S. C., 6.

PAID IN FULL (Wagenhals and Kemper): Brooklyn, N. Y., 2-7.

PAID IN FULL (Eastern: C. S. Primrose): Burlington, Kan., 4. Humboldt 5. Iola 6. Oswego 7. Vinita, Okla., 8. Claremore 9. Holdenville 14. Kreba 15. Hallevville 16. Hartshorne 17.

PAID IN FULL (Western: C. S. Primrose): Coalgate, Okla., 4. Bonham, Tex., 5. Clarksville 6. Ladonia 7. Sulphur Springs 9. Pittsburg 10. Mineola 11. Ennis 12. Waxahachie 13. Weatherford 14. Denton 16. Bowie 17. Hillsboro 18.

PAIR OF COUNTRY KIDS (C. Jay Smith): Weatherford, Tex., 4. Bowie 5. Henrietta 6. Wichita Falls 7.

PASSERS-BY (Charles Frohman): Boston, Mass., Nov. 18-Dec. 7. Providence, R. I., 9-11. Worcester, Mass., 12. Hartford, Conn., 13, 14.

PEG O' MY HEART (John Cort): Providence, R. I., 2-7.

PHILLIPS, AL., AND LEILA SHAW: Memphis, Tenn., 1-7. St. Louis, Mo., 8-14.

POLLY OF THE CIRCUS (Frederic Thompson): Boise City, Ida., 4, 5.

POMANDER WALK (Liebler Co.): Milwaukee, Wis., 2-7.

POYNTER, BEULAH (Burt and Nicolai): Columbus, O., 2-4. Akron 5-7. Toledo 8-11. Wheeling, W. Va., 12-14. Pittsburgh, Pa., 16-21.

PUTTING IT OVER (Frank Hatch): New Orleans, La., 1-7.

RANSOMED (John Cort): Philadelphia, Pa., 2-14.

READY MONEY (H. H. Frazee): Syracuse, N. Y., 2-4.

READY MONEY (B. H. Frazee): New York city Aug. 19-Dec. 7.

READY MONEY (H. H. Frazee and Wm. A. Brady): London, Eng., Aug. 13—indefinite.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Brooklyn, N. Y., 2-7. Boston, Mass., 9-21.

REYNOLDS, HARRINGTON (A. G. Delamater): Malone, N. Y., 4. Ogdensburg 5. Watertown 6. Solus 7. Troy 9, 10.

ROAD TO ARCADY: New York city Nov. 25—indefinite.

ROBSON, MAY (L. S. Sire): Omaha, Neb., 5-7.

ROSARY (Circuit: Rowland and Clifford): Chicago, Ill., Dec. 1-Jan. 4.

ROSARY (Coast: Rowland and Clifford): Maricopa, Cal., 4. Taft 5. Fellows 6. Bakersfield 7. San Diego 8, 9.

ROSARY (Eastern: Rowland and Clifford): Greenup, Ill., 4. Marshall 5. Paris 6. Monticello 9. Gibson City 10. Pontiac 11. El Paso 12. Ottawa 14. La Salle 15. Ohio 16. Earlville 17. Peru 18.

ROSARY (Southern: Rowland and Clifford): Charleston, S. C., 4. Blackville 5. Orangeburg 6. Columbia 7. Darlington 8. Florence 10. Marion 11. Wilmington, N. C., 12. Lumberton 13. Laurinburg 14. Ohio, S. C., 16. Bennettsville, N. C., 17. Rockingham 18.

ROSARY (Western: Rowland and Clifford): Baton Rouge, La., 4. Kentwood 5. Brookhaven, Miss., 6. Jackson 7. Lexington 9. Yazoo City 10. Greenville 11. Clarksdale 12. Helena, Ark., 13. Marianna 14. Forrest City 16. Stuttgart 17.

ROSARY, THE (Gaskill and MacVittY): Carlsbad, Tex., 4. Roswell 5. Clovis 6. Tulia 7. Plainview 9. Lubbock 10. Snyder 11. Sweetwater 12. Abilene 13. Anson 14. Stamford 16. Cisco 17. Thurber 18.

ROSS, THOMAS W (J. W. Welch): Coldwater, Mich., 5. Frankfort, Ind., 13.

RUSSELL, ANNIE: New York city Nov. 11—Jan. 11.

SCRAPE O' THE PEN (Messrs. Weber and Fields): Newark, N. J., 2-7. Brooklyn, N. Y., 16-21.

SERVANT IN THE HOUSE (Merle H. Norton): Greensboro, N. C., 5. Winston-Salem 6. Graham 9. Durham 10. Louisburg 11. Henderson 12. Scotland Neck 13. Roanoke Rapids 14. Rocky Mount 16. Tarboro 17. Wilson 18.

SEVEN HOURS IN NEW YORK (Messrs. Wee and Lambert): Hagerstown, Md., 4. Charlestown, W. Va., 5. Winchester, Va., 6. Staunton 7. Lexington 9. Covington 10. Clifton Forge 11. Hinton, W. Va., 12. Charleston 13. Huntington 14.

SHEA, THOMAS E. (A. H. Woods): New Orleans, La., 1-7.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Perry, Okla., 4. Pawnee 5. Tulsa 6. Vinita 7. Sapulpa 8. Henrietta 9. McAlester 10. Oklahoma City 11. Ardmore 12. Wichita Falls, Tex., 13. Ft. Worth 14. Dallas 15. Durant 17. Sherman 18.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Washington, C. H., O., 4. Wellston 5. Jackson 6. Portsmouth 7. Nelsonville 10. Glouster 11. Lancaster 12. New Lexington 13. Youngstown 16-18.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Nashville, Tenn., 2-7. Richmond, Va., 9-14. Norfolk 16-21.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Vermillion, S. Dak., 4. La Mars, Ia., 5. Cherokee 6. Sioux City 7, 8. Sac City 9. Webster City 10. Iowa Falls 11. Cedar Falls 12. Independence 13. Manchester 14. Dubuque 15. Clinton 16. Maquoketa 17. Anamosa 18.

SIMONE, MADAME (Liebler and Co.): New York city Nov. 25—indefinite.

SNOW WHITE (Winthrop Ames): New York city Nov. 7—indefinite.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Washington, D. C., 2-14. Baltimore, Md., 16-21.

STAHL, ROSE (H. B. Harris, Inc.): Boston, Mass., Sept. 2-Dec. 28.

STARR, FRANCES (David Belasco): New York city Oct. 1-Dec. 21.

ST. ELMO (F. E. Moore): Stroudsburg, Ill., 4. Little York 5. Keaton 6. Moline 8.

STUMBLING BLOCK (Oscar Graham): Bronson, Tex., 4. Kirbyville 5. De Ridder, La., 6. Leesville 7. Beaumont, Tex., 8. Orange 9.

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TALKER, THE (Henry B. Harris, Inc.): St. Louis, Mo., 1-7.
THIEF, THE (Messrs. Primrose and McGillan): Rockford, Ill., 4, Kenosha, Wis., 5, Beaver Dam 6, Janesville 7, Racine 8, Colon, Mich., 9, Angola, Ind., 11, Ann Arbor, Mich., 13, Pontiac 14, Port Huron 15, Ypsilanti 16, Tecumseh 17, Milan 18.
TOWN MARSHAL (Messrs. Wee and Lambert): McDonald Pa., 4, Waynesburg 5, Washington 6, Amsterdam, O., 9, Minerva 10, Salineville 11, Leechburg 13, Greensburg, Pa., 14.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Columbia, S. C., 4-5.
TRAVELING SALESMAN (H. B. Harris, Inc.): Indianapolis, Ind., 2-4, Dayton, O., 5-7, Cleveland 9-14, Columbus 16-18.
TRAVELING SALESMAN (Southern: A. S. Stern): Memphis, Tenn., 2-7.
UNCLE TOM'S CABIN (Leon Washburn): Toronto, Can., 2-7.
UNCLE TOM'S CABIN (Western: Wm. Kibble): Lincoln, Neb., 2-4, Topeka, Kan., 7, St. Joseph, Mo., 8-11, Hannibal 12, Louisiana 13, Alton, Ill., 14, 15, Centralia 16.
WARFIELD, DAVID (David Belasco): Chicago, Ill., Nov. 25-Dec. 7.
WAY DOWN EAST (William A. Brady): Milwaukee, Wis., 1-7.
WHAT AILS YOU? (Henry W. Savage): New York city Nov. 18—Indefinite.
WHIP, THE (Comstock and Gest): New York city Nov. 22—Indefinite.
WHITE SISTER (Albert Patterson): Streator, Ill., 4, Aurora 5, Rockford 6, Beloit, Wis., 7, Madison 8, Columbus 9, Waupun 10, Berlin 11, Neenah 12, Stevens Point 13, Wausau 14, Merrill 15, Antigo 16, Oconto 17, Sheboygan 18.
WHITE SLAVE (Robt. Campbell): Rochester, N. Y., 2-7.
WHITE SQUAW: Beckley, W. Va., 4, Charleston 5, Winchester, Ky., 10, Paris 11, Nicholasville 12, Stanford 13, Harrodsburg 14, Lexington 16, Frankfort 17, Shelbyville 18.
WHITE SQUAW (J. F. Sullivan): McKeesport, Pa., 4, Homestead 5, Mogongahela 6, Uniontown 7, Monongahela 9, Fairmount, Md., 10, Cumberland 11, Hagerstown 12, Hanover, Pa., 13, Lancaster 14.
WIGHT, HILLIARD (G. V. Tefft): Brunswick, Me., 4, Lamont, Ia., 6, Bedford 9, Clarinda 10, Corydon 11, Guthrie Center, 12, Brooklyn 13, De Witt 14, McGregor 17, Lancaster, Wis., 18.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—Indefinite.
WOMAN, THE (David Belasco): Brooklyn, N. Y., 2-7.
WOMAN, THE (Western: David Belasco): Dubuque, Ia., 4, Davenport 5, Burlington 6, Quincy, Ill., 7.
WOMAN'S NAME (Stair and Nicolai): Toronto, Can., 2-7.
YEARS OF DISCRETION (David Belasco): Chicago, Ill., Nov. 19-Dec. 21.
YELLOW JACKET (Harms and Selwyn): New York city Nov. 4—Indefinite.

STOCK AND REPERTOIRE.

ACADEMY: Jersey City, N. J.—Indefinite.
ACADEMY: Halifax, Can.—Indefinite.
ALCAZAR: San Francisco, Cal.—Indefinite.
ALLEN (A. Appell): Penn Yan, N. Y., 2-7.
AMERICAN: Spokane, Wash.—Indefinite.
AMERICAN THEATER: Philadelphia, Pa.—Indefinite.
APPELL (Claude Daniels): Niagara Falls, N. Y., Nov. 11—Indefinite.
AUDITORIUM: Toledo, O., Nov. 25—Indefinite.
BAKER PLAYERS: Portland, Ore.—Indefinite.
BARRETT PLAYERS: Lima, O.—Indefinite.
BELASCO (Oliver Morosco): Los Angeles, Cal.—Indefinite.
BELGARDE (Leslie E. Smith): Rutland, Vt., 2-7, Little Falls, N. Y., 9-14.
BESSEY, JACK (J. D. Proudlove): Stevens Point, Wis., 2-7.
BIJOU: North Adams, Mass.—Indefinite.
BISHOP PLAYERS: Oakland, Cal.—Indefinite.
BOYER, NANCY: Canton, O., 25-Dec. 7.
BRECKENRIDGE (Chas. Breckenridge): Belleville, Ill., 2-7.
BUNTING, EMMA: Atlanta, Ga.—Indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—Indefinite.
BURNS: Colorado Springs, Colo.—Indefinite.
BURNS, PAUL: Philadelphia, Pa., Oct. 21—Indefinite.
CAMBRIDGE: Cambridge, Mass.—Indefinite.
CARLETON SISTERS (Varney and Montgomery): Fairmont, W. Va., 2-7, Marietta, O., 9-21.
CARROLL COMEDY (Iron Carroll): Matoaka, W. Va., 2-4, Pocahontas, Va., 5-7.
CASTLE SQUARE (John Craig): Boston, Mass.—Indefinite.
CHASE-LISTER (Northern: Glenn F. Chase): Butte, Mont., Nov. 17—Indefinite.
CHATTERTON, ARTHUR (N. Appell): Reading, Pa., 2-7.
CHICAGO (Charles H. RossKam): Beaver Falls, Pa., 2-7, Uniontown 9-14.
COLLEGE: Chicago, Ill.—Indefinite.
COLONIAL: Salt Lake City, U.—Indefinite.
COLONIAL (Cortland Hoskins): Charlottetown, P. E. I., Can., Nov. 18—Indefinite.
CORNELL-PRICE PLAYERS (W. E. Cornell): Huntington, Ind., 2-7, Battle Creek, Mich., 8-14, Rochester, Ind., 16-28.
CRESCENT: Brooklyn, N. Y.—Indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—Indefinite.
DE DEYN, SEVERIN: Hoboken, N. J.—Indefinite.
DE VOSS, FLORA (J. B. Rotnour): Springvalley, Ill., 2-7, Geneseo 9-14.
DRAMA PLAYERS: Lowell, Mass.—Indefinite.
EMPIRE PLAYERS: Pittsfield, Mass.—Indefinite.
EMPIRE THEATER: Providence, R. I.—Indefinite.
EVANSTON: Evanston, Ill.—Indefinite.
FERRIS, DICK: Los Angeles, Cal., Nov. 24—Indefinite.
FRANK, JOHN E. (Clarence Anskins): Alliance, Neb., 2-7, Hot Springs, S. Dak., 8-14, Newcastle, Wyo., 16-21.
GARRICK: Grand Rapids, Mich.—Indefinite.
GARRICK PLAYERS: Elmira, N. Y., Nov. 11—Indefinite.
GORDON, RICHARD: Cleveland, O., Nov. 25—Indefinite.
GOTHAM: Brooklyn, N. Y.—Indefinite.
GRAND OPERA HOUSE: Brooklyn, N. Y.—Indefinite.
GRAYCE (N. Appell): Fishkill, N. Y., 2-7.
GRAYCE, HELEN (N. Appell): Shamokin, Pa., 2-7.
GREENPOINT: Brooklyn, N. Y.—Indefinite.
HALL, EUGENE: Camden, N. J.—Indefinite.
HARLEM OPERA HOUSE: New York city—Indefinite.
HATHAWAY'S: New Bedford, Mass.—Indefinite.
HAYES, LUCY ASSOCIATE PLAYERS: Nanoose, Neb., 2-4, Guide Rock 5-7, Razan 9-11, Hildreth 12-14.
HAYWARD, GRACE: Oak Park, Ill.—Indefinite.
HILLMAN'S IDEAL (Harry Sohns): Agra, Kan., 5-7.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Warren, Pa., 9-16.
HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—Indefinite.
HOLDEN (Holden and Edwards): Cleveland, O., —Indefinite.
HORNE: New Castle, Pa.—Indefinite.
HUNTINGTON, WRIGHT: South Bend, Ind.—Indefinite.
JUNEAU (J. B. Reichert): Milwaukee, Wis.—Indefinite.
KEITH: Portland, Me.—Indefinite.
KELLY, SHERMAN (H. B. Sherman): Ortonville, Minn., 2-7, Milbank, S. Dak., 9-14, Aberdeen 16-21.
KEYES (C. A. Keyes): Franklin, Pa., 2-6, Dubois 8-12.
KING-LYNCH: Manchester, N. H.—Indefinite.
KLIMT AND GAZZOLO: Baltimore, Md.—Indefinite.
KLIMT AND GAZZOLO: Newark, N. J.—Indefinite.
KLIMT AND GAZZOLO: Philadelphia, Pa.—Indefinite.
KNICKERBOCKER (Co. 1: Eugene J. Murphy): Alexandria, Ind., 2-14, Elwood 16-21.
LATIMORE-LEIGH: Roanoke, Va.—Indefinite.
LORCH, THEODORE: Passaic, N. J.—Indefinite.
LYCEUM: Allentown, Pa.—Indefinite.
MACKAY-KEMBLE: Cleveland, O.—Indefinite.
MAHER, PHIL: Whitehall, N. Y., 2-7.
MAJESTIC: Butler Pa.—Indefinite.
MAJESTIC: Topeka, Kan.—Indefinite.
MALLEY-DENISON: Fall River, Mass., Nov. 25—Indefinite.
MALLEY-DENISON: Lawrence, Mass.—Indefinite.
MANHATTAN PLAYERS: Annapolis, Md., 2-14.
MANHATTAN PLAYERS (G. E. Brown): Trenton, N. J.—Indefinite.
MARKS, MAY BELL (R. W. Marks): Woodstock, Can., 2-7.
MATTICE (W. B. Mattice): Ilion, N. Y.—2-7.
McDONALD-STOUT: Savannah, Ga.—Indefinite.
MORISON, LINDSAY: Lynn, Mass.—Indefinite.
NEWMAN-POLTZ: Long Beach, Cal., Nov. 11—Indefinite.
OBRECHT (C. Obrecht): Janesville, Minn., 5-8.
NORTH BROTHERS: Oklahoma City, Okla.—Indefinite.
NORTHAMPTON PLAYERS: Northampton, Mass.—Indefinite.
OLIVER, OTIS: Rockford, Ill.—Indefinite.
OLYMPIC PLAYERS (R. C. Dorner): Cincinnati, O., Nov. 24—Indefinite.
OPERA HOUSE: Paterson, N. J.—Indefinite.
ORPHEUM PLAYERS: Jersey City, N. J.—Indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—Indefinite.
PARK: Erie, Pa.—Indefinite.
PARKE, WILLIAM: Pittsfield, Mass.—Indefinite.
PAYTON, CORSE: Newark, N. J.—Indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—Indefinite.
PERUCHI-GYPERNE: New Orleans, La.—Indefinite.
PHILLIPS'S LYCEUM (L. J. Phillips): Brooklyn, N. Y.—Indefinite.
PICKERTS, FOUR (Willie Pickert): Raleigh, N. C., 16-21.
POLI'S (S. Z. Poli): Bridgeport, Conn.—Indefinite.
POLI'S (S. Z. Poli): Waterbury, Conn.—Indefinite.
PRINCESS: Ft. Worth, Tex.—Indefinite.
PRINCESS: Tacoma, Wash.—Indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia.—Indefinite.
PROSPECT (Frank Gersten): New York city—Indefinite.
REYNOLDS AND ROSS: Cambridge, Neb., 2-4.
RICHMOND: Stapleton, S. I.—Indefinite.
SAXE: Milwaukee, Wis., Nov. 3—Indefinite.
SAXE: Minneapolis, Minn.—Indefinite.
SAVOY: Ft. Worth, Tex.—Indefinite.
SEATTLE: Seattle, Wash.—Indefinite.
SHANNON (Harry Shannon): Athens, O., 2-7, Spencer, W. Va., 9-13, St. Marys 16-18.
SPOONER, CECIL (Blaney-Spooner Co.): New York city—Indefinite.
ST. JAMES THEATER: Boston, Mass.—Indefinite.
TAYLOR, ALBERT: El Paso, Tex.—Indefinite.
TEMPEST (J. L. Tempest): Montgomery, Pa., 2-7.
THOMPSON-WOODS: Brockton, Mass.—Indefinite.
TORONTO: Calgary, Can.—Indefinite.
VAN DYKE-EATON: Toledo, O.—Indefinite.
WARBURTON (Carl W. Hunt): Yonkers, N. Y.—Indefinite.
WINNINGER BROTHERS: Milwaukee, Wis.—Indefinite.
WOLFE: Wichita, Kan.—Indefinite.

OPERA AND MUSICAL COMEDY.

ABARRANELL, LINA (John Cort): Chicago, Ill., Nov. 10-Dec. 7.
ABORN GRAND OPERA (Atlantic: Messrs. Aborn): Louisville, Ky., 2-4, Nashville, Tenn., 5, 6, Jackson 7, Memphis 9, 10, Helena, Ark., 11, Little Rock 12, Hot Springs 13, Pine Bluff 14, Shreveport, La., 15, 16, Texarkana, Tex., 17.
ABORN GRAND OPERA (Pacific: Messrs. Aborn): Geneva, N. Y., 4, Ithaca 5, Corning 6, Binghamton 7, Cortland 9, Wilkes-Barre, Pa., 10, Scranton 11, Sunbury 12, Williamsport 13, Mahanoy City 14, Shamokin 16, Huntingdon 17.
ALMA, WHERE DO YOU LIVE? (W. N. Royster): Altoona, Pa., 4, Lewistown 6, Pottsville 7, Williamsport 9, Bloomsburg 10, Mt. Carmel 11, Mahanoy City 12, Lansford 13, Easton 14.
ALMA, WHERE DO YOU LIVE? (Ormond H. Butler): Houston, Tex., 2-4, Austin 5, San Antonio 6, 7, Tyler 9, Waco 10, Dallas 11, 12, Ft. Worth 13, 14.
ALMA, WHERE DO YOU LIVE? (M. McClain): Portsmouth, O., 4, Dayton 5, 6, Springfield 7.
BALKAN PRINCESS: Terre Haute, Ind., 7.
BELL HOP (Marnie and Norris): Arkadelphia, Ark., 4, El Dorado 5, Monroe, La., 6, Alexandria 7, Natchitoches 8, Shreveport 9, Texarkana, Tex., 10, Clarksville 11, Sulphur Springs 13, Marshall 14.
BERNARD, SAM (A. H. Woods): Cleveland, O., 2-7.
BLACK PATTI (R. Voelckel): Atlanta, Ga., 2-4, Athens 5, Macon 6, Americus 7, Columbus 9, Albany 10, Moultrie 11, Thomasville 12, Bainbridge 13, Tallahassee, Fla., 14, Quincy 16, Jacksonville 17, Gainesville 18.
BOHEMIAN GIRL (Atlantic: Messrs. Aborn): Pensacola, Fla., 4, Mobile, Ala., 5, Hattiesburg, Miss., 6, Gulfport 7, New Orleans, La., 8-14.
BOHEMIAN GIRL (Pacific: Messrs. Aborn): Toronto, Can., 2-7, Guelph 9, Galt 10, Brantford 11, St. Catharines 12, Hamilton 13, 14, London 16.
BOSTON GRAND OPERA: Boston, Mass., Nov. 25—Indefinite.
BRIAN, DONALD (Charles Frohman): Springfield, Ill., 4, Lafayette, Ind., 5, Terre Haute 6, Evansville 7, Louisville, Ky., 9-11, Lexington 12, Knoxville Tenn., 13, Chattanooga 14.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Columbus, O., 4, 5, Springfield 6, Dayton 7, Buffalo, N. Y., 9-11, Rochester 12, Syracuse 13, 14.
CAT AND THE FIDDLE: Saginaw, Mich., 1-7, Bay City 8-14.
CHIMES OF NORMANDY (Messrs. Aborn): Detroit, Mich., 2-7, Milwaukee, Wis., 9-14, Chicago, Ill., 16-21.
COUNT OF LUXEMBOURG (Klaw and Erlanger): New York city Sept. 16—Indefinite.
DE HAVEN, CARTER (A. H. Woods): Boston, Mass., 2-14.
DESLYS, GABY (Messrs. Shubert): Philadelphia, Pa., 25-Dec. 7.
EVA (Klaw and Erlanger): Philadelphia, Pa., 2-28.
FORTY-FIVE MINUTES FROM BROADWAY (C. A. Burt): Cedartown, Ga., 4, Cartersville 5, Rome 6, Gadsden, Ala., 7, Anniston 9, Talladega 10, Tuscaloosa 11, Columbus, Miss., 12, Starkville 13, Tupelo 14, Jackson, Tenn., 16, Clarksville 17, Hopkinsville, Ky., 18, Madisonville 19, Paducah 20, Paris 21.
FOY, EDDIE (Werba and Luescher): Meriden, Conn., 4, Waterbury 5, Hartford 6, 7, Springfield, Mass., 9, 10, Worcester 11, Providence, R. I., 12-14.
FROLICS OF 1912 (Rowland and Clifford): Charlottee, N. C., 4, Augusta, Ga., 5, Savannah 6, Brunswick 7, Jacksonville, Fla., 8, Bainbridge, Ga., 9, Tallahassee, Fla., 10, Pensacola 11, Mobile, Ala., 12, Biloxi, Miss., 13, Gulfport 14, New Orleans, La., 15-21.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): St. Louis, Mo., 2-7, Chicago, Ill., 8-21.
GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—Indefinite.
GORDON, KITTY (Joseph M. Gaites): Providence, R. I., 2-5.
GYPSY LOVE (A. H. Woods): Detroit, Mich., 2-7.
HANKY-PANKY (Lew Fields): Baltimore, Md., 2-7, Philadelphia, Pa., 9-21.
HAPPY HOOLIGAN (Gus Hill): Atlanta, Ga., 2-7.
HEART BREAKERS (Mort H. Singer): Savannah, Ga., 4, Charleston, S. C., 5, Darlington 6, Wilmington, N. C., 7, Fayetteville 9, Rocky Mount 10, Raleigh 11, Durham 12, Greensboro 13, Charlotte 14, Winston-Salem 16, Danville, Va., 17, Petersburg 18.
HITCHCOCK, RAYMOND (Cohan and Harris): St. Louis, Mo., 1-7.
HOFFMANN, GERTRUDE (Messrs. Shubert): New York city Nov. 20—Indefinite.
HOLBROOK, FLORENCE, AND CECIL LEAN (Joe. M. Gaites): Kansas City, Mo., 1-7.
KOLB AND DILL: San Francisco, Cal., Sept. 1—Indefinite.
LEWIS, DAVE (Rowland and Clifford): Cleveland, O., 2-7, Pittsburgh, Pa., 9-14, Buffalo, N. Y., 16-21.
LITTLE BOY BLUE (Henry W. Savage):

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Wilkes-Barre, Pa., 4, Allentown 5, Trenton, N. J., 6, 7, Bridgeport, Conn., 9, Hartford 10, 11, Waterbury 12, New Haven 13, 14.
LITTLE MILLIONAIRE (Cohan and Harris): Chicago, Ill., Nov. 24-Dec. 21.
LITTLE MISS FIX-IT (Werba and Luescher): Syracuse, N. Y., 4, 5.
LOUISIANA LOU (Harry Askin): Baltimore, Md., 2-7.
MACDONALD, CHRISTIE (Werba and Luescher): Cleveland, O., 2-7, Toronto, Can., 9-14, Pittsburgh, Pa., 16-28.
McFADDEN'S FLATS: Topeka, Kan., 5.
MERRY COUNTESS (Messrs. Shubert): New York city Aug. 20-Dec. 28.
MERRY WIDOW (Henry W. Savage): Utica, N. Y., 4, Cortland 5, Binghamton 6, Wilkes-Barre, Pa., 7, Shamokin 9, Allentown 10, Trenton, N. J., 11, Lancaster, Pa., 12, York 13, Johnstown 14.
MERRY WIDOW (Henry W. Savage): Elmira, N. Y., 4, Auburn 5, Batavia 6, Niagara Falls 7, Dansville 9, Corning 10, Glens Falls 11, Perry 12, Salamanca 13, Erie, Pa., 14.
METROPOLITAN GRAND OPERA: Philadelphia, Pa., Oct. 31—indefinite.
METROPOLITAN GRAND OPERA (Gullio Gatti-Casazza): New York city Nov. 11—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Fayetteville, N. C., 4, Raleigh 5, Norfolk, Va., 6, Richmond 7, Philadelphia, Pa., 9-14, Toronto, Can., 16-21.
MODERN EVE (Mort H. Singer): Pasadena, Cal., 4, Bakersfield 5, Fresno 6, Stockton 7, San Francisco 8-21.
MODERN EVE (Mort H. Singer): Anderson, Ind., 4, Richmond 5, Wabash 6, Marion 7, Peru 9, Muncie 10, Ft. Wayne 11, Lima, O., 12, Defiance 13, Jackson, Mich., 14, Cleveland, O., 16-21.
MONTGOMERY AND STONE, ELSIE JANIS (Chas. Dillingham): New York city Oct. 28—indefinite.
MONTREAL GRAND OPERA: Montreal, Can., Nov. 4-Jan. 25.
MUTT AND JEFF (Co. D; Gus Hill): Philadelphia, Pa., 16-21.
MUTT AND JEFF (Co. E; Gus Hill): Bainbridge, Ga., 4, Quincy, Fla., 5, Marianna 6, Pensacola 7.
MUTT AND JEFF (Co. F; Gus Hill): Greenville, O., 4, Portland 5, Sidney 6, St. Marys 7.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PASSING SHOW OF 1912 (Messrs. Shubert): Boston, Mass., Nov. 18—indefinite.
PHILIPP, ADOLF: New York city Nov. 23—indefinite.
PINK LADY (Klaw and Erlanger): Philadelphia, Pa., 11-Dec. 7, Baltimore, Md., 9-14, Washington, D. C., 16-21.
PINK LADY (Klaw and Erlanger): San Antonio, Tex., 12-15.
POLLARD'S JUVENILE OPERA: Quebec, Can., 2-7.
POWERS, JAMES T. (Messrs. Shubert): Chicago, Ill., Nov. 24-Dec. 7.
PRETTY LITTLE WIDOW (A. H. Woods): Philadelphia, Pa., 2-14.
PRINCE OF PILSEN (Henry W. Savage): Pittsburgh, Pa., 2-7, Cumberland, Md., 9, Hagerstown 10, Frederick 11, Richmond, Va., 12, Newport News 13, Norfolk 14.
QUAKER GIRL (Co. A; H. B. Harris, Inc.): New York city 2-7, Brooklyn, N. Y., 9-14, Newark, N. J., 16-21.
QUAKER GIRL (Co. B; H. B. Harris, Inc.): San Francisco, Cal., 2-14, Oakland 16-18, San Jose 19, Stockton 20, Sacramento 21, 22.
RED PETTICOAT (Messrs. Shubert): New York city Nov. 18—indefinite.
RED ROSE (John C. Fisher): Boise, Ida., 16, 17.
RING, BLANCHE (Frederic McKay): Chicago, Ill., 1-14.
ROBIN HOOD (Daniel V. Arthur): Rochester, N. Y., 4, 5.
ROSE MAID (Co. A; Werba and Luescher): Youngstown, O., 4, Akron 5, Wheeling, W. Va., 6, 7, Toledo, O., 9, Dayton 10, Springfield 11, Louisville, Ky., 12-14, Cincinnati, O., 16-21.
ROSE MAID (Co. B; Werba and Luescher): Denver, Colo., 2-7, Colorado Springs 9, 10, Boulder 11, Greeley 12, Cheyenne, Wyo., 13, Reno, Nev., 15, San Francisco, Cal., 16-Jan. 4.
ROSE OF PANAMA (John Cort): Portland, Ore., 1-4, Aberdeen, Wash., 5, Tacoma 6, 7, Seattle 8-14, Everett 15, Victoria, Can., 16.
SAN CARLO OPERA (Ernesto Di Giacomo): New York city Sept. 14—indefinite.
SCHEFF, FRITZI (Joseph M. Gaites): Rochester, N. Y., 6, 7.
SIDNEY, GEORGE (A. W. Herman): Toledo, O., 1-4, Napoleon 5, Auburn, Ind., 6, Goshen 7, Hammond 8, Streator, Ill., 9, Canton 10, Lincoln 11, Jacksonville 12, Taylorville 13, Pana 14, St. Louis, Mo., 15-21.
SMART SET (S. H. Dudley): Peoria, Ill., 4, 5, Bloomington 6, Danville 7, Louisville, Ky., 8-14, Chicago, Ill., 15-21.
SPRING MAID (Co. B; Werba and Luescher): Shreveport, La., 4, Texarkana, Ark., 5, Little Rock 6, 7, Hot Springs 9, Pine Bluff 10, Memphis, Tenn., 11, 12, Yazoo City, Miss., 13, Jackson 14, New Orleans, La., 16-21.
SPRING MAID (Co. C; Werba and Luescher): Auburn, N. Y., 4, Oswego 5, Watertown 6, Oneida 7, Amsterdam 9, Schenectady 10, Glens Falls 11, Troy 12, Pittsfield, Mass., 13, Meriden, Conn., 14, New Britain 15, Waterbury 17, Middletown 18, Westerly, R. I., 19, Norwich, Conn., 20.
SURATT, VALESKA (Messrs. Shubert): San Francisco, Cal., 1-14.
SUN DODGERS (Lew Fields): New York city Nov. 30—indefinite.
THREE TWINS (Philip H. Niven): Philadelphia, Pa., 2-7, Paterson, N. J., 9-14.
TRENTINI, EMMA (Arthur Hammerstein): New York city Dec. 2—indefinite.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
VAN, BILLY B. (Stair and Havlin): Washington, D. C., 2-7, Columbus, O., 9-14.
WARD AND VOKES (Stair and Nicolai): Amsterdam, N. Y., 4, Syracuse 5-7, Rochester 9-14, Cleveland, O., 16-21.
WEBER AND FIELDS: New York city Nov. 21—indefinite.
WINNING WIDOW: Birmingham, Ala., 2-7.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): Baltimore, Md., 2-7.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Nov. 20—indefinite.
ZIEGFELD'S FOLLIES (Florence Ziegfeld): New York city Oct. 21—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel's): Olean, N. Y., 4, Smethport, Pa., 5, Emporium 6, Dubois 7.
COBURN'S (J. A. Coburn): New Orleans, La., 3, 4, Amite 6, McComb 7, Brookhaven, Miss., 8, Hattiesburg 10, Gulfport 11, Biloxi 12, Mobile, Ala., 13.
DE RUE BROTHERS: Reed City, Mich., 4, Ludington 5, Manistee 6, Thompsonville 7.
DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
FIELD, AL. G.: Portsmouth O., 14, Hillsboro 16.
GEORGIA TROUBADOURS (Wm. McCabe): Chillicothe, Mo., 4, 5, Brookfield 6, 7.
PRIMROSE AND DOCKSTADER: Minneapolis, Minn., 2-7, Sioux Falls, S. Dak., 8, Sioux City, Ia., 9, Lincoln, Neb., 10, Beatrice 11, Lawrence, Kan., 12, Topeka 13, St. Joseph, Mo., 14, Kansas City 15-21.
ROZELL'S (C. A. Rozell): Galveston, Tex., 1-7.

BURLESQUE-EASTERN WHEEL.

AL. REEVES'S: Hoboken, N. J., 2-4, Paterson 5-7, Newark 9-14.
AMERICAN BEAUTIES (Ed. E. Daley): Rochester, N. Y., 2-7, Syracuse 9-11, Albany 12-14.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Brooklyn, N. Y., 2-7, Hoboken, N. J., 9-11, Paterson 12-14.
BEHMAN (Jack Singer): New York city 25-Dec., Bridgeport, Conn., 12-14.
BEN WELCH'S (Jacob Lieberman): Chicago, Ill., 8-14.
BON TONS (Jesse Burns): Paterson, N. J., 2-4, Hoboken 5-7, Philadelphia, Pa., 9-14.
BOWERY (Geo. H. Harris): Brooklyn, N. Y., 2-7, New York city 9-14.
COLLEGE GIRLS (Max Spiegel's): Providence, R. I., 2-7, Boston, Mass., 9-14.
COLUMBIA (Frank Burns): Boston, Mass., 2-7, New York city 9-14.
CRACKER JACKS (Bob Manchester): Philadelphia, Pa., 2-7, New York city 9-21.
DARLERS (Chas. B. Arnold): Cleveland, O., 2-7, Toledo, 8-14.
DINKENS STOCK (Sol. Meyers): New Orleans, La.—indefinite.
DREAMLANDS (Dave Marion): Baltimore, Md., 2-7, Washington, D. C., 9-14.
GAIETY GIRLS: Cincinnati, O., 2-7, Louisville, Ky., 8-14.
GAY MASQUERADERS (M. Messing): New York city 2-7, Paterson, N. J., 9-11, Hoboken 12-14.
GINGER GIRLS (Manny Rosenthal): Chicago, Ill., 1-7, Cincinnati, O., 8-14.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Buffalo, N. Y., 2-7, Rochester 9-14.
GIRLS FROM HAPPYLAND (Lou Hurtig): Detroit, Mich., 1-7, Toronto, Can., 9-14.
GOLDEN CROOKS (James Fulton): Washington, D. C., 2-7, Pittsburgh, Pa., 9-14.
HARRY HASTINGS: Toronto, Can., 2-7, Buffalo, N. Y., 9-14.
JOLLY FOLLIES (Al. Rich): Toledo, O., 2-7, Chicago, Ill., 8-14.
KNICKERBOCKERS (Louis Robie): Boston, Mass., 2-7, Springfield 9-11, Albany, N. Y., 12-14.
LOVE MAKERS (Sam Howe): Albany, N. Y., 2-4 Worcester, Mass., 5-7, Boston 9-14.
MERRY-GO-ROUNDERS (Lesser-Bratton Co.): Philadelphia, Pa., 2-7, New York city 9-21.
MERRY WHIRL (Louis Epstein): Chicago, Ill., 1-7, Detroit, Mich., 8-14.
MIDNIGHT MAIDENS (W. S. Clark): New York city 2-14.
MOLLIE WILLIAMS (Phil Isaacs): Pittsburgh, Pa., 2-7, Cleveland, O., 9-14.
QUEENS OF PARIS (Joseph Howard): Omaha, Neb., 1-7.
ROBINSON CRUSOE GIRLS (Sam Robinson): Montreal, Can., 2-7, Albany, N. Y., 9-11, Worcester, Mass., 12-14.
ROSE SYDELL (W. S. Campbell): Bridgeport, Conn., 5-7, Providence, R. I., 9-14.
RUNAWAY GIRLS (Peter S. Clark): Newark, N. J., 2-7, Philadelphia, Pa., 9-14.
SOCIAL MAIDS (Robt. Cohn): Kansas City, Mo., 1-7, Omaha, Neb., 8-14.
STAR AND GARTER (Dave Rose): Syracuse, N. Y., 2-4, Utica 5-7, Montreal, Can., 9-14.
TAXI GIRLS (Louis Hurtig): St. Louis, Mo., 1-7, Kansas City 8-14.
TROCADEROS (Frank Pierce): New York city 2-7, Brooklyn, N. Y., 9-14.
WINNING WIDOWS (Jacob Goldenberg): Louisville, Ky., 1-7, St. Louis, Mo., 8-14.
WORLD OF PLEASURE (Dave Gordon): Springfield, Mass., 2-4, Albany, N. Y., 5-7, Brooklyn 9-14.

BURLESQUE-WESTERN WHEEL.

AMERICAN (Eddie Miner): Chicago, Ill., 1-7, Detroit, Mich., 8-14.
AUTO GIRLS (Teddy Simonds): Cincinnati, O., 1-7, Chicago, Ill., 8-14.
BIG REVIEW (Henry P. Dixon): Kansas City, Mo., 1-7, St. Louis 8-14.
BOHEMIANS (Al. Lubin): Boston, Mass., 2-14.
CENTURY GIRLS (Walter Greaves): Buffalo, N. Y., 2-7, Scranton, Pa., 9-11, Paterson, N. J., 12-14.
CHERRY BLOSSOMS (Max Armstrong): Louisville, Ky., 1-7, Indianapolis, Ind., 8-14.
DAFFYDILS (Arthur Muller): New York city 2-7, Philadelphia, Pa., 9-14.
DANDY GIRLS (Charles F. Cromwell): Toronto, Can., 2-7, Buffalo, N. Y., 9-14.
DANTE'S DAUGHTERS (Chas. Taylor): Baltimore, Md., 2-7, Washington, D. C., 9-14.
FOLLIES OF THE DAY (Barney Gerard): Scranton, Pa., 2-4, Paterson, N. J., 5-7, New York city 9-14.
GAY WIDOWS (Louis Oberworth): St. Louis, Mo., 1-7, Louisville, Ky., 8-14.
GIRLS FROM JOYLAND (Sim Williams): Philadelphia, Pa., 2-7, Baltimore, Md., 9-14.
GIRLS FROM MISSOURI (L. Talbot): Detroit, Mich., 1-7, Toronto, Can., 9-14.
GIRLS FROM RENO (James Madison): Newark, N. J., 2-7, Paterson 9-11, Scranton, Pa., 12-14.
HIGH LIFE IN BURLESQUE (Chas. Falke): Cleveland, O., 2-7, Cincinnati 8-14.
JARDIN DE PARIS (Leo Stevens): New York city 2-7, Brooklyn, N. Y., 9-14.
LADY BUCCANEERS (H. H. Strouse): Washington, D. C., 2-7, Allentown, Pa., 9, Reading 10, Harrisburg 11, Altoona 12, Johnstown 13, McKeesport 14.
MERRY MAIDENS (Edw. Schaefer): Harrisburg, Pa., 4, Altoona 5, Johnstown 6, McKeesport 7, Cleveland, O., 9-14.
MISS NEW YORK, JR. (W. F. Fennessy): Omaha, Neb., 8-14.
MONTE CARLO GIRLS (Tom Sullivan): Paterson, N. J., 2-4, Scranton, Pa., 5-7, Philadelphia 9-14.
MOULIN ROUGE: Minneapolis, Minn., 1-7, St. Paul 8-14.
ORIENTALS (W. Cameron): Brooklyn, N. Y., 2-7, Newark, N. J., 9-14.
PACEMAKERS (B. B. Patton): Chicago, Ill., 1-7, Milwaukee, Wis., 8-14.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): New York city 2-7, Boston, Mass., 9-21.
ROSE BUDS (Lew Livingston): Indianapolis, Ind., 1-7, Chicago, Ill., 8-14.
STARS OF STAGELAND (Wm. Dunn): Milwaukee, Wis., 1-7, Minneapolis, Minn., 8-14.
TIGER LILIES (James Weedon): Omaha, Neb., 1-7, Kansas City, Mo., 8-14.
WATSON'S (Dan Guggenheim): Brooklyn, N. Y., 2-7, New York city 9-14.
WHIRL OF MIRTH (Robt. Gordon): St. Paul, Minn., 1-7.
YANKEE DOODLE GIRLS (Alex. Gorman): Philadelphia, Pa., 2-7, Brooklyn, N. Y., 9-14.
ZALLAH'S OWN (Harry Thompson): New York city 2-7, Brooklyn, N. Y., 9-14.

THURLOW WHITE
LEADING MAN
JACOBS THEATRE NEWARK, N. J.

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STARRING
MINNA GALE
AT LIBERTY FOR LEADS
Address care DRAMATIC MIRROR

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BANDS.

FISCHER'S EXPOSITION: Grand Haven, Mich., 4, Ann Arbor 5, 6, Kalamazoo 7, 8.
SOUSA: White River Jct., Vt., and Hanover, N. H., 4, Newport and Claremont 5, Springfield, Vt., and Keene, N. H., 6, Rutland, Vt., and Bennington 7, New York city 8.

MISCELLANEOUS.

GAMBLE, ERNEST, CONCERT PARTY: Trier, Tex., 4, Palestine 5, Navasota 7, Austin 8, Jackson, Miss., 10, Bowling Green, Ky., 12, Newark, N. J., 14-16.
NEWMANN THE GREAT: Carrington, N. Dak., 1-4, Harvey 5-7, Minot 8-11, Kenmare 12-14, Williston 15-18.
RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: Rochester, N. Y., 2-4.
RAYMOND, THE GREAT (Maurice F. Raymond): St. Joseph, Mo., 4-7.
THURSTON (Jack Jones): Louisville, Ky., 1-7, Cincinnati, O., 8-14.

"POP" VAUDEVILLE AT ACADEMY.

The Academy of Music, on Fourteenth Street, New York, has been given over to vaudeville performances, and will "split" with Fox's New Audubon Theater, at Broadway and 175th Street. This places this theater in direct opposition to Keith's Union Square Theater, which is playing "big time" bills on the same block.

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CHARACTERS and GRAND DAMES
Permanent address, 611 W. 136th St., N. Y. City

HARRY K. HAMILTON
KINDLING
Actors' Society, New York City.

MISS ORMI HAWLEY
LEADING WOMAN
Lubin Stock Co. Phila., Pa.

AITKEN, SPOTTISWOODE
Care Lubin, 20th and Indiana Ave., Philadelphia

BRADLEY, LEONORA
At Liberty. Care agents or Mirror.

CARHART, JAMES L.
Maude Adams Co. Management Chas. Frohman

COX, GEORGE L.
Sells Pulvacone Company (Eastern).

HOLLOWAY, J. FRED.
Friar's Club

McGRATH, CHARLES A.
Permanent address Actors' Society

MULDENER, LOUISE
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STOYLE, CARRIE LEE
Busty Pulls the Strings (Chicago) On Tour

STURGIS, GRANVILLE P.
Plays & Sketches. 1778 William St., Denver, Col.

WARD, CARRIE CLARK
Has 1418 Catalina St. Los Angeles for Summer

MOTION PICTURES

COMMENT AND SUGGESTION

MAKERS of feature films, not always deserving of the name, by any means, are increasing with great rapidity both here and abroad. Many of them spring up over night, produce pictures that they christen "feature," and then trust to length rather than quality to justify the title. They overlook the fact that "padding" instead of increasing interest in a story tends to lessen it, and that a subject containing meat enough for one reel and no more should be treated accordingly. The public may be fooled occasionally, but fooling as a business does not pay in the long run. It is a safe bet that a concern which acquires the habit of substituting padding for meat is going to be found out and audiences will turn "thumbs down" until the name of the firm has been dropped from programmes. In such cases commercial death is, of course, deserved.

* * * *

Fortunately the majority of feature makers are not of this stamp. The others have become a power in the development of present-day pictures because they have held conscientiously to the belief that a film to justify the name of feature must in reality excel the customary output in other respects, as well as the number of feet unfolded. They have found stories too big to be compressed into the conventional reel, and they have undergone a heavy increase in expenses that the subject selected might be given an adequate production. Increased pains are taken that scenes may be perfected before they are recorded on the film and there is no skimping in the matter of appropriate settings and costumes. A big story, an unusual story, or one that introduces extraordinary views of actual life may warrant the marketing of a feature film, and the exhibitor may properly be expected to pay an additional price for the right to show it.

* * * *

Here is the point. At the present time motion picture men who have their ears to the ground believe that they hear a public call for something new, something more substantial than they have been receiving in customary programmes, and in answer to this call they offer pictures said to be of a special nature. Just as soon as the facilities for marketing these films have been improved it is reasonable to suppose that the already large number of manufacturers will be increased by others anxious to take advantage of the better opportunity to dispose of their wares. It is equally reasonable to suppose that as marketing conditions are bettered the number of concerns which will attempt to take advantage of an assured sale by producing poor material that would not stand on its own merits, will be increased. Unless an artistic censorship places a check on the output of allied interests, the unworthy are pulled through by the merits of the worthy. Among the makers of some of the best feature films now being released a process of selection is in vogue with highly satisfactory results.

MARION LEONARD,

In Los Angeles to Be Starred by the Monopol Company in Feature Films.

* * * *

Now that talk of certain makers of feature pictures forming an association is so much in the air it is well that these facts be kept in mind if exchanges are formed for the purpose of distributing the films. If the best interests of manufacturer, exhibitor and public are to be served there must be strong safeguards to prevent tinsel being passed off as pure gold because the purveyors can do so with the sanction of an association that agrees to market so many films a week. It is more than likely—considering the constant increase in the number of men who are trying their luck at the making of pictures—that available films will be in excess of the demand, and any combination that comes into being will be in a position to reject unworthy offerings without encountering a shortage of releases. Upon the quality of the selective judgment displayed the eventual worth of an association of feature manufacturers must largely depend.

* * * *

Granting that lack of system in the distribution of any product means needless waste the fact remains that pictures are in the realm of art and that the cause of art is not served by the protection of that which would fail save for the aid of a friendly hand. Such a policy soon would bring the name "feature" into disrepute and inevitably would harm the higher class of productions. The very last thing to be desired is a protective association.

* * * *

While on the subject of feature films I am going to mention an abuse that indicates the utterly unprincipled methods of some men who have wormed their way into the motion picture business. Fortunately it appears that their career is to be brief. These resourceful minds conceived the idea of gaining comfortable incomes through the work of others on which they had no claim, and as it happened the custom's house regulations favored their delightfully

(*Continued on page* 30.)

SOME OF THE COWBOYS AND COWGIRLS WORKING FOR THE UNIVERSAL COMPANY.

A Scene That Gives an Idea of the Many People Engaged in the Making of a Big Western Picture.

THE IMPORTANT MAN BEHIND THE CAMERA

HENRY J. MAIRE, OF THE ECLAIR COMPANY, DISCUSSES THE MECHANICAL SIDE OF PICTURES

IT is the man behind the camera, responsible for the reproduction on the screen of the physical picture, that we hear the least of in connection with the film industry. The average spectator is only concerned with that which apparently is directly responsible for the picture's effect—the actors, the settings and, unwittingly, the director or author whose hand is exhibited in the production or the telling of the tale, is forgotten. If the photography is clouded or poor your average spectator attributes it to the inclement weather, which, no doubt, existed when the impression was made.

But the technical person—the person who makes possible the purpose of the film, depends least of all his colleagues, upon notoriety for prosperity. If he knows and knows that he knows his business his position is secure, for the producer realizes better than anyone else, the value of competency among those who have to do with the mechanical end of the game. And mechanics is not generally a subject to inspire the interviewer's pen. Technical phrases are cold in themselves and hard for the layman to understand. As a layman in such matters, I undertook the task, with a great deal of hesitancy, of spending an hour or so "talking shop" with Henry J. Maire, technical director of the Eclair factory.

If Mr. Maire had been other than a Frenchman I might have experienced much more difficulty in accomplishing my task. For Mr. Maire is so gracious and polite that he would not confuse you with those "high sounding" trade terms. He has only been in this country some two years and he has not thoroughly mastered the language—his vocabulary is limited and that, perhaps, was a blessing in disguise.

"You wish to talk to me, to—what you say—get me interviewed," he inquired when I made my way into his office at the Eclair studio one afternoon.

Such a thing seemed almost increditable to him.

"Your kind, they do not bother my kind so much," he remarked, after I had fully convinced him of my serious intentions. "To talk to the actresses and actors and directors you prefer—is it not so? Willingly I would tell you all I know, but how can it please you to hear, or the public to read? If it really must be so, you will ask me some questions, yes, and then I can the better apprehend what it is you wish to find out."

And so, to start the ball rolling, I acted on his suggestion. But only for a short time. Mr. Maire is a man of ideas and of opinions. Even the lines in his face evince the results of careful thought and study, and meditation. He is a young man comparatively speaking, thirty-five, and yet he has gone far and delved deep in the problems of the camera and the projecting machine and their appurtenances. Also, he has a broad viewpoint on life. He has traveled much. He has been concerned, more or less, with all phases of the picture business.

"The camera," I asked, "do you believe that it has reached perfection?"

"In a broad sense, yes. There will be minor devices conceived and perfected, but the camera itself will hardly be more complete than it is now. I may be wrong, but that is my opinion. Fourteen years have I been connected with film making and I have, in that time, witnessed plenty of changes. The machine has had a wonderfully rapid growth. More rapid than any of the other mechanical inventions we call modern.

"Colored pictures? Do I like them? In some ways I may like them. In them I can see good. They have their place in the field, but that place is limited as I see it. It is not a foolishness of the art as the talking pictures are. Ah, they are impossible—quite impossible! To make talking pictures is all a waste of time. There is no efficacy in them. There is little difficulty encountered in obtaining the synchronism between the graphophone and the moving lips on the picture. I, myself, have seen a number of apparatuses to accomplish this quite nicely. Yet after it is done what have we? It is so poor, so cheap an illusion. Some claim that such a contrivance would be of use in place of printed sub-titles. That is not so. They would be undesirable. There is less chance to confuse the eye than the ear.

"However, let us get back to the pictures themselves. You inquire of me what are the troubles of the camera man? There is only one trouble, one great trouble that all camera men have. It is with the weather. Always, we are forced to fight with the weather. This weather proposition is—what you call it—a sad proposition. If we always had clear, bright day the taking of pictures would be fun. Brightness of the atmosphere is the only thing we cannot control.

"Still that is not entirely so. The animals we sometimes are compelled to use in pictures we can

HENRY J. MAIRE,

Who Has Had Long Experience with the Trials of a Camera Man.

control only partially. Recently we had occasion at the studio here to use some wild animals, a leopard and some lions, in a photodrama and Oh! what a time we had. Before I had secured the desired results—had got the beasts just as I wanted them—I had used up 6,000 feet of film and hours of wasted time. It was a one-reel picture and so I discarded 4,500 feet. That is no sport.

"Hours and hours are wasted in the taking of pictures and this is a big expense to the companies. Such a waste is not alone due to the weather and the animals. To the directors we must give most of the blame. So much is to be done in the production of a play—there are so many things to be looked after—and the business has not yet reached that stage where it can be thoroughly systematized. I go

HENRIETTA O'BECK.

Called the Leading Lady of the Lubin Kiddies Company.

out with the stock company with my camera to take a scene and we imagine we are all ready and then we have to sit down and wait. Always we have to wait for somebody or something. Who knows, perhaps it is a property which has been forgotten and some person has to run back to the studio, or maybe some one is indisposed and a substitution has to be made among the players."

While Mr. Maire lays no claim to being a director, the work is far from foreign to him. In the course of his long years of training he has had much to do with it.

"Faking a part, is what you call it in this country, when a person suddenly steps in and plays the role of an absent actor or actress. I like the word substituting much better. It is frequently done in pictures. It is required where the producers are putting out so many pictures and handling so many people. And if an actress or an actor is clever the spectator cannot distinguish the change. No careful director likes to do it, but at times it is not a case of what one likes, but a case of compulsion. On the legitimate stage such a thing is not impossible, but less easy to accomplish without detection.

"Except in the Winter time I would sooner take pictures here in America than in any other country, unless it is Italy. The light here is much the same as it is there. In France, ah! it is bad most of the year. During the Winter there is no pleasure in taking them here for it is so cold and the film loses its sensitiveness. The Summer and the Fall and the Spring are most delightful. England is bad. No one likes to operate there. All the time, it is cloudy, wet and foggy."

After the impression has been made upon the film, or the various scenes photographed, there is a long and tedious process, that the picture has to go through before it is ready for the public. The actual taking of the picture is only the beginning of the camera man's labor. There is the developing and the washing, a tedious task in itself—the drying, the cleaning, trimming and the perforating. Speaking of this phase of the business Mr. Maire said

"We call it the cooking, and it means a lot of drudgery. For myself, I do not like to do it. There is so much detail. And yet I have done it all. If a man expects to become a first rate photographer he cannot escape it. He should not. All our men here at the studio are expected and must do their own cooking and after they complete the process, the product is submitted to me. It is my task to see that the pictures are arranged in their proper order and that the subtitles are placed in correct places. I endeavor to make those under me, efficient in this art, as every technical director should. No, no, I do not believe in being secretive in matters relative to my work. What is the use? Too many directors, act thus. One would imagine that they feared for their jobs, they treat their assistants with such reticence.

"There is much to be learned in this cooking—cutting down or building up the films. In most reels of 1,500 feet, 500 can easily be eliminated without injury to the plot's continuity. Any one can cut. It is to cut in the right place—to appreciate the scenes that can be left out and those that must be retained. In many studios, this portion of the work is given to a special man. That is good; yet it does not destroy the fact that all camera men should understand dramatic technique, construction or what you may term it, as well as his machine.

"I have had amusing experiences with some of the plays received from my native country, France. A story will come to us where a married woman has a sweetheart. Here they do not understand such affairs—it is strange—and so we are compelled to change that character and still keep our story unharmed. Presto! we make him a brother and the trick is finished. You as the spectator, do not observe the transformation and you, perhaps, approve the play. The spectator does not realize how many times similar things are done, even after the whole picture has been taken. In the titles we make the difference and leave out a scene or so.

"Will I return to my France? How often have I been asked the same question. Some day, maybe, but I am not particular. I like America. Oh, I know that is so much said by foreigners who would make, what you call an impression, but let it rest that I am sincere. What I like about America I will leave unspoken. Unless my people call me home, I shall remain."

And one can believe that Mr. Maire means what he says. He has a pleasant way of making you feel that he does. He is a keen, alert, scientific man, possessed of enough business ability to carry him along, shoulder to shoulder with the army of progressive Americans.

HARVEY HARRIS GATES.

SCENE FROM "THE FIRE COP."
Sensational Dramatic Picture Released by the Selig Company Dec 2.

COMMENT AND SUGGESTION

(*Continued from page* 28.)

simple plan. In Europe the men in question, have been, and presumably still are, securing old films, copyrighted in this country, that they might be circulated again under the guise of something new. Their only precaution has been to change the name on the box, for custom's house officials are required to look no further than the title on the outside, consequently the pictures have come into the United States unchallenged. They will not be exhibited with the same ease, however, for the manufacturers holding copyrights are on the lookout and any attempt to show the films will be the signal for court proceedings. Every move tending to rid the motion picture field of grafters is to be greeted with applause.

* * * *

G. A. Redford, the new English censor, not of plays, this time, but of pictures, is causing considerable uneasiness among motion picture men in London, if reports may be credited. Evidently Mr. Redford is not destined to endear himself to the British public in his present capacity any more than he did in the office previously occupied; moreover he will have the authority to enforce his opinions. According to the present arrangement he will work in cooperation with the London Council which has the power to cancel the license of any picture theater on a complaint which seems to warrant such action. The new censor immediately opened the way for severe criticism by barring "mixed bathing" scenes from pictures shown in London. On his list of banned films are those dealing with Biblical subjects, crimes, compromising love situations, prize fights and dog fights. The general feeling appears to be that Mr. Redford is going to take advantage of his present position to increase his unpopularity.

THE FILM MAN.

FRANK CRANE IN CANADA.

Frank Crane, remembered as the first Thanhouser leading man, writes THE MIRROR that he is "way up North in Montreal, producing pictures for a Canadian concern, and that the weather is just a bit colder than it was in New Rochelle." He states that the Canucks are just the finest people ever, when it comes to assisting in the making of pictures, and referring to Canadian picture theaters he says that the programmes are generally shorter, but better than those in American houses.

HENRIETTA O'BECK, A PROMISING ACTRESS.

Henrietta O'Beck is called the leading lady of the Lubin Kiddies company, directed by Joseph Smiley. This clever little girl is not yet five years of age, but demonstrates exceptional talent. In a recent picture she played what may well be termed a star role, and her emotional work was so effective that it surprised even the players in the company, who realized the possibilities of the youthful actress.

TO REVISE SCENARIO.

The Utah Moving Picture Company who are engaged in the making of the four-reel subject, One Hundred Years of Mormonism have retained Nell Shipman, to revise the scenario, dealing with the last thirty years of the story, under the supervision of the Mormon Church. In addition to this historical subject, Miss Shipman will prepare some two and three-reel scenarios, utilizing the history, and features of the State of Utah, and the Mormon Church, as settings for the stories.

PICTURES INSTEAD OF BOOKS.

Thomas A. Edison Explains Plan That Will Be Tried in Orange, N. J.

The plan Thomas A. Edison has in mind, by which children are to be instructed by means of motion pictures instead of text books, is explained in detail in an interview with Mr. Edison printed in the current *Saturday Evening Post*. "Going to School at the Movies" is the title of the article written by Mary Master Needham.

An eight-year course is planned and even the alphabet will be taught by motion pictures. The experiment will be tried in Orange, N. J., where Mr. Edison has made the necessary arrangements with the school authorities.

FORM CENTRAL NEW YORK LEAGUE.

Motion pictures exhibitors' of Central New York formed a league at a meeting held last week in the Hotel Martin, Utica, N. Y. Managers of theaters in Utica, Rome, Little Falls, Ilion, Herkimer, Sherburne and Clinton attended the meeting that was addressed by President M. A. Neff of the National League and Samuel Trigger of New York. These officers were elected: President, William A. Douque, of Herkimer; vice-president, Peter Kark, of Utica; secretary, John E. Reardon, of Little Falls; treasurer, Henry Lux, Jr., of Utica.

BESSIE SANKEY,
Playing Leads with Essanay Western Stock Co.

ESSANAY LOCATION IDEAL.

Hollywood Home for Western Company Is Nearing Completion—Other Items from the Coast.

LOS ANGELES, (*Special*).—A permanent home for the western Essanay Company is being prepared at the old Lubin site out Hollywood way. The residence already there is modern and pretty. The grounds are attractive. Much stage space is being provided in addition to that in use formerly. The location is ideal, not only for beauty but for the many classes of background to be secured within short rides of the place. These include beautiful residential streets and yards, mountains, canyons, desert land and range.

J. Arthur Mackley, in his overalls and with a small hammer in his hand, is superintending the construction, at the same time directing the company which is grinding out the pictures. G. M. Anderson will join the studio in a few weeks. It is doubtful if the Essanay will maintain a company at Niles, near Santa Barbara, after that lease expires. Both companies are confining their efforts to western productions. Scenarios should be sent to the home office in Chicago.

Selig's next animal picture promises to be more sensational and pretentious than any of the past. In order to supply the greater thrill an $800 lion was killed in a scene.

The great Arthur S. Hyman motion-picture scheme has fallen through to the tune of $103,500 liabilities and about $8,000 assets which can be used. Hyman, who schemed to have a chain of theaters on the coast, had two beauties erected here. He introduced split programmes to pictures and vaudeville. Inside of two years he has been forced into the bankruptcy courts. Others, who have taken the houses, are making money.

Little Mary Charleson's advent into farce in Una of the Sierras, a Western Vitagraph now running, attracted much attention here, as Mary has run the whole gamut of heavy dramatic emotions during the time she has been with Director Sturgeon at Santa Monica. Her remarkable success in comedy certainly is highly complimentary to the little actress. In some hands, Una would have been a burlesque. She made it delightful in the highest sense of the word.

Hartigan, of the Santa Monica Kalem forces, is putting over another unique comedy but refuses to give details this time. His success with the Kalem Girl, encouraged him to go it one better. Hartigan says there are few real farce writers. Consequently he grows dizzy "thinking 'em up" at night.

There are rumors that the Universal combination, at Oak Crest, is doing great work. Outside of rumors correspondents hear little from that far-away studio.

W. E. WING.

WITH THE FILM MEN.

Frank Jonas, of Kinemacolor, is trying his best to cultivate the manner of an old family man, but he looks a trifle self-conscious. It's a boy, nine pounds, and arrived last Tuesday.

Bill Haddock, of Eclair, leaves for Pawnee City, Okla., where he will organize a new Western company at Pawnee Bill's ranch.

Harry Shulberg has resigned from Universal and is now devoting his whole time to the publicity department of the Famous Players.

Charles Abrams, of Great Northern Features, expects to return from the West in a few days.

H. A. Laude, of the Feature Photoplay Company, reports he has practically closed out Lieutenant Petrosino and is devoting most of his attention to Frank Merriwell.

Henry J. Schultz has been made publicity manager of the New York Film Company.

Carl Laemmle leaves for a Western trip on Saturday.

F. J. B.

LINN OFFERS HIGH CLASS FILMS.

After two years in Europe and America studying the film market and the tastes of the picture public, K. W. Linn is ready to present to that public the results of his efforts in the Cosmopolitan films, with offices at 145 West 45th Street.

Only the highest class product of the European market, personally selected by him, will be offered.

Mr. Linn has had a long and varied experience with some of the largest American manufacturers among them Pathé Freres with whom he was connected as manager for five years.

LILY BRANSCOMBE AT LIBERTY.

Lily Branscombe, formerly with the Essanay Company, and a leading woman of recognized ability is now at liberty. Among the many pictures in which she has appeared to advantage are The Moving Finger, Her Adopted Father, The Stain and The Letter.

SELIG ENTERTAINS INDIANS.

Distinguished Band of Blackfeet Chiefs Visits Motion Picture Plant in Chicago.

By far the most distinguished group of Indians who have ever visited Chicago, are the band of Blackfeet chiefs, who were brought there, for the occasion, by Louis Hill, president of the Great Northern railroad. This is the first time that they have ever been off their reservation which is located in the Glacier National Park. They are, at present, interested guests at the land show, which is being held at the Coliseum. With them is the famous cowboy band from Montana, and "Bill" Pruitt, the "Cowboy Caruso." Their visit to Chicago was the outcome of a desire, on the part of the Indians, to thank W. N. Selig, president of the Selig Polyscope Company for the work that he is doing in preserving the Red men and their traditions and customs for the generations to come.

Some years ago, the Selig Company sent a field company through that territory which is now known as Glacier National Park. The Indians and cowboys from that section have never forgotten the visit. So, when they arrived in Chicago, the first action on the part of the bewildered Red men was a request that they be allowed to visit Mr. Selig. Mr. McDowell, the personal representative of Mr. Hill, at once got in touch with the Selig Company, and the entire band of picturesque westerners were soon encamped in the city offices of the Selig Company. When Mr. Selig returned from lunch, a few minutes later, he was dumbfounded to find his private office occupied by chiefs, rangers, squaws, and cowboy musicians in picturesque attire. The Indians immediately recognized Mr. Selig and, John White Calf, the chief of all the Blackfeet tribe, stepped forward, and through an interpreter, on behalf of his race, made an eloquent and dignified speech lauding Mr. Selig as the white father who is entitled to great credit for perpetuating the Indian race and their customs, as they have been brought down from their forefathers.

When the chief had finished, Mr. Selig responded in a few words and then the cowboys band played several selections, and "Bill" Pruitt sang a song especially written for the occasion. The Indian chief then presented Mr. Selig with a little token of their esteem and requested him to have his picture taken with them. This request seemed so earnest that Mr. Selig consented to be photographed for the first time in many years.

The next day the entire party became the guests of Mr. Selig. Several touring cars were secured and Indians and cowboys were taken on a sight-seeing trip through the city. Later a visit was paid to the Selig plant on the northwest side of Chicago and the visitors were shown just how motion pictures are made. All work in the big establishment was stopped while the Indians and cowboys entertained the Selig employes. Several short films were secured and these will be presented to the Glacier National Park for the entertainment of the Indians and cowboy guides. After a hearty lunch the Selig officials made arrangements with the artists of the Chicago Grand Opera Company for an impromptu serenade by the westerners. The entire body motored down to the Auditorium Theater and the opera stars sat in the auditorium of the theater while the picturesque visitors entertained with their dances and music. "Bill" Pruitt sang the song of Montana with such telling effect that Impresario Andreas Dippel was moved to hearty applause. After Pruitt had sung one or two other songs, Dippel sought him out and offered to send him to Europe for several years study with all his expenses paid, and a grand opera career open to him at the end of that time. The generous offer was accepted, details arranged and Pruitt soon will start for Germany.

"QUINCY ADAMS SAWYER."

Famous New England Story and Play Now to Be Shown on the Picture Screen.

Quincy Adams Sawyer, perhaps the greatest of all the rural plays for the last twelve years has been made into a special feature picture by the Puritan Special Feature Company of Boston, and will be sold to the State right buyers. In making the photoplay, all the detail of the stage production has been retained and the film contains fifty different pictures which all go to make it like the play. All the comedy scenes in the play have been retained, and the love scenes between Quincy Adams Sawyer and Alice Pettingill the blind girl, will be features of the production.

DOBBS'S PICTURES AT WEBER'S.

Beverly B. Dobbs' Atop of the World in Motion opened at Weber's Theater, New York, for an indefinite engagement, beginning last Sunday evening.

WANT A SIX-DAY WEEK.

The movement to bring about a six-day week for union motion picture operators, is spreading rapidly in Western cities and towns. Operators in Spokane, Wash., are reported to be anxiously awaiting the outcome of the case in San Francisco.

WITH PUNCH COMPANY.
Charles Weston, Herbert Rice, H. T. Oliver.

RECORDED IN PICTURES.

Scenes of "The Daughter of Heaven" and "The Lady of the Slipper" Will Be Preserved in Films.

Future generations will be able to see some of our spectacular scenic productions, as they are to be preserved in moving pictures. Last Friday the Kinemacolor Company took pictures of the procession scene and various episodes of the performance of The Daughter of Heaven at the Century Theater. Although the primary purpose of these pictures was to provide the producers of the play in Paris, London, and Germany with models of costuming, the grouping, etc., of the ensemble scenes of the New York production of the play, the pictures also serve as records of present-day ambitious costuming.

Charles Dillingham has also arranged to reproduce in moving pictures in natural colors the production of The Lady of the Slipper, now at the Globe Theater. He has, as well, arranged with the Victor Company to secure records of the score, and pictures and records are to be kept on file.

C. H. WILSON, PRESIDENT.

C. H. Wilson, for several years general manager of the Edison Company, will succeed Frank L. Dwyer, who recently resigned as president of that company.

REEL CLUB IS FORMED.

Los Angeles Motion Picture Men Elect Officers of Temporary Organization.

LOS ANGELES, (*Special*).—After much preparation, during which all of those interested have had an opportunity to express their views, the motion picture men of Los Angeles have formed a temporary organization under the name of the Reel Club. There are forty-five charter members and already more than 100 applications for membership have been received.

At a meeting held last week for the purpose of organization, these officers were elected: Fred Mace, president; George H. Melford, secretary; Charles Gyblyn, treasurer. They will hold office until the club has been incorporated as a permanent organization.

Twenty-five companies are represented and the most influential picture men in this neighborhood have welcomed the Reel Club with enthusiasm.

CHANGE IN EDISON OFFICE.

John Hardin, formerly connected with the Chicago office of Thomas A. Edison, Inc., and recently associated with John Peizer at the Orange office, is now assistant manager of the Edison studio in New York. Horace G. Plimpton, manager of the negative production, found that the increasing amount of detail work incidental to the releasing of five reels weekly made the appointment of an assistant imperative. Mr. Hardin's thorough knowledge of the film business singled him out as being ideally suited to the position, and he accordingly took up his new duties on Nov. 25

TAFT SEES CANAL PICTURES.

On the afternoon of Monday, Nov. 25, at the Belasco Theater, Washington, President Taft, with members of his family and official staff, saw the first showing of Panama, the Earth Divided, The World United—all caught by the Kinemacolor camera. On Friday afternoon the exhibition was repeated at special meeting of the National Geographic Society at their official home in Washington, over 1,000 members comprising the gathering.

Rear Admiral Colby M. Chester, of the United States Navy spoke while the motion-color pictures were on the screen, and explained some of the possibilities of the Isthmian project from a naval viewpoint.

NEW YORK, "THE MODERN BABYLON."

Contracts have been closed between the Hostetter Utility Company and the authors of a spectacular production to be known as The Modern Babylon. Among the features of this production will be a reproduction of the famous Hanging Gardens of Babylon. F. M. and P. M. Pierson of Briarcliff Manor have arranged to reproduce these gardens to resemble those of ancient Babylon in the time of Solomon. These pictures will be made by the Hochstetter process in natural colors.

The picture itself will be an allegory using New York City, the Modern Babylon, as its background. It is the intention to show New York to New Yorkers in a startling manner.

KALEM IRISH DRAMA.

The Shaughraun, by Dion Boucicault, is one of the Kalem Company's coming feature releases. It is said to be a genuine Irish drama produced amid Irish surroundings that are both picturesque and appropriate. The Shaughraun is in three parts and will be released on Dec. 23.

ANNUAL DINNER OF LUBIN BASEBALL CLUB.
Picture Taken at the Hotel Majestic in Philadelphia.

REVIEWS OF LICENSED FILMS

The Drummer (Lubin, Nov. 22).—This is the story of a naughty drummer who nearly gets caught in his deception by his wife and mother-in-law. He was nearly caught, but not quite. He ought to have been. The only consideration that causes the spectator to sympathise with him at all is the fearful mother-in-law. There is nothing excentional in the fun making, or the twisting of situations. It is simply a spirited little comedy; one that will be mildly laughed at. The drummer leaves his wife and home for an extended trip. In the next town he meets one of his women friends, and they go on a shopping tour together. He offers to carry her parcels in his grip, and she accepts. When he reaches his hotel he finds he has little use for the grip, and, forgetting what he has in it, ships it home. That afternoon, when about to join the girls in a game of tennis, he remembers. On arriving home his wife and her mother thank him for the presents, and there the story ends. Allen Hale appears as the drummer, May Louis as the girl friend, Frances Cummings as the wife, and Julia Calhoun as the brother. G.

Taming Their Parents (Lubin, Nov. 22).—The situations and complications in this comedy are forced. There are plenty of young people, laughing girls and husky boys and a sour old couple. This crowd of young people take a deal of interest in other people's business, which is hard for the spectator to appreciate or understand. The old couple who have quarreled should have been left alone to come naturally to their senses. Their two children were determined to marry, and they would have done so irrespective of what their parents thought or did. We feel that it is a tempest in a teapot—that it is a needless affair. G.

Red Wing and the Paleface (Kalem, Nov. 23).—Almost in the first scene we have a murder, or what is equivalent to one, and from then on it is almost one continual round of bloodshed—useless bloodshed. We get no further in the story when the play closes then when it opens. Nothing is proven, nothing is won, nothing is shown but a crowd of Indians (who resemble Indians very little), log-cabins that are not log-cabins, and many white men. It is a bloody, pitiful happening, but it is not a drama nor an extravanza. Those essaying the principal roles are Carlyle Blackwell, Jane Wolfe, and Knute Rahma. G.

A Chase Across the Continent (Edison, Nov. 23).—Laura Sawyer as Alice Allen, the niece of Mr. Gardner, and the girl who refuses to be cheated out of her rights, is without doubt an intelligent, talented actress. She is a woman who impresses you as being capable of showing matured emotion. There is a soundness and magnetism in her character, which one seldom finds in present motion pictures actresses. And she makes the part in this picture. Supporting her are Charles Beigel as the uncle, Camille Dalberg as the aunt, Richard Neill as the chauffeur, Benjamin Wilson as the lover, and Jessie McAllister as the maid. J. S. Dawley is the director. Quite likely it is the longest chase picture in the history of pictures, covering over 3,000 miles. Starting on the shores of the Atlantic it ends in the city of San Francisco, and there is no faking about it, either. During the course of the play we are shown streets in five of the largest cities on this continent, New York, Chicago, Denver, Salt Lake, and San Francisco. The tale, aside from the work of Miss Sawyer, is of minor importance. The girl, her lover, and the maid are pursued by detectives, who are anxious to arrest her as a suspect in a jewel robbery, and the girl is anxious to escape to California and marry the man to fulfill the requirements of her uncle's will. By careful strategy the party of three, each time manages to elude their pursuers, and the guilt is finally fastened upon the uncle. He has been anxious to keep the girl from carrying out the specifications of the will that he might gain the fortune for himself. G.

The Revolt of the Peasants (C. G. P. C., Nov. 22).—Taking the old Dutch atmosphere to weave through this dramatic sketch, the C. G. P. C. Company have turned out an effective picture. There is a love story, or a romance of some kind, but not a drama. It is merely an incident taken from the pages of history, telling of the abuse the peasants received at the hands of foreign soldiers and the way in which they avenged themselves. Bands of soldiers promiscuously roamed through the country, doing as they pleased and insulting whom they pleased. At a farmhouse where an old man and his daughter live they stop one day to refresh themselves with drink. The girl is fair and one of them insults her. The father tries to interfere. He is tied up against the old windmill and shot. The daughter adopts strategy to work her revenge. She gives them wine till they are drunk, then seeking the aid of the neighbors, ties the four soldiers, one to each paddle of the big windmill, where they gradually die, swinging through the air. The old father is a splendid piece of character delineation. G.

The Third Thanksgiving (Edison, Nov. 25).—James Oppenheim is the author and Harold M. Shaw the director of The Third Thanksgiving, a simple drama, old-fashioned in theme, but fully capable of arousing sentimental interest. Of the various players, Charles Ogle, by virtue of his splendid character delineation, stands out as the most worthy of mention. Edna Flugrath as Madge the actress is required to appear docile and sweet, which she does quite well, and Harry Beaumont as the son and husband of Madge does creditable work. Mrs. William Bechtel, though having little opportunity, shows excellent ability in playing the kind-souled, sympathetic old mother. The drama deals with the history of an old New England family. The father is of that straight-laced kind that looks with abhorrence upon actresses and everything connected with the stage. Their son is returning home to spend Thanksgiving, and with him he brings a girl—his future wife. She is an actress, and the father, discovering this, denounces the boy, and turns the pair out. In the distant city the boy and girl marry, and live in a modest apartment. A boy is born to them, and they are happy until the young father is taken ill. The wife is forced to go out for employment, which she finds in a motion picture studio. The first picture theater is opened in the New England village, and the old couple are induced to visit it. They observe Madge taking a frivolous part in a ballet costume and dancing. At once they leave for the city, the old man determined that the girl shall not spoil the life of his son. And then it is they discover the kind of a woman their boy has married. The Third Thanksgiving is shown with the little family of five gathered in the farmhouse and the old man forgets all in his interest in the child. G.

Wild Pat (Vitagraph, Nov. 23).—While Harry T. Morey gives to the role of Pat, a vigorous, whole-hearted interpretation, and Rose Tapley plays the part of his wife with an emotional power that is impressive, still the piece fails to vitally interest the spectator. It is only in the work of these two people, and some of the minor characters that we are interested. What there is of the plot has been adequately handled, and several of the scenes are realistic. A wild young husband in Ireland causes his wife continued sorrow by his drunkenness. The village priest finally prevails upon him to reform and go to America and make a man of himself. On arriving he finds employment as a stoker in the boiler room of a large factory. Soon he receives a message from his wife, informing him that he is the father of a baby girl. Pat plans to return, now that he has gained the mastery of drink, and in the engine room he dreams of meeting the young wife again and kissing the baby. His dreams are never realized. He loses his life in an heroic effort to prevent an explosion. Just before dying he hands the letter to his friends, and tells them to say to the wife that he made good. The priest breaks the news, and the grief of the wife is pathetic. Tefft Johnson essays the part of the priest. Through the work of Miss Tapley the climax abounds in pathos. G.

A Sailor's Heart (Biograph, Nov. 25).—In this picture the spectator is treated to a refreshing touch of originality in treatment of the subject and unconventionalism in conception of the idea. Perhaps there is not just the amount of humor in the piece that it permits of, but that is due to the actor in the role of the sailor. He has allowed the character to incline to much toward the insipid. The photography and settings are above reproach, and it is evident that care has been exercised in the directing. It is hardly a story. It is just what the title implies, a sailor's heart. It has ever been characteristic of the sailor to have a sweetheart in every port, and this particular sailor fully upholds the tradition. Of course he was sincere, for the moment in his various declarations of love (we must believe that), and for that reason, perhaps, fate dealt very kindly with him. We feel just a trifle sorry for one of the girls—the one left at home—but we cannot refrain from being amused at the young swain, the victim of his own impulses, and we are satisfied when he is paid back in his own coin. One of the factors in the tale worthy of mention, is the arrangement of subtitles. In "a partial eclipse" and "a total eclipse" and "you are the only" we have phrases that are in harmony with the picture's originality. G.

Two Afflicted Hearts (Cines, Nov. 23).—It is a stupid comedy this, without one bright situation to ease the affliction borne by the spectator in witnessing it. There are possibilities in the idea back of the farce, though it would seem that neither the director, who directed its making, nor the players possess any conception of what is required in a comedy picture. It is easy to distinguish the European stamp in the very movements of the players. A girl slips away from her friends to meet a strange lover. The friends discover her secret, and put into execution a practical joke. After several senseless scenes where the crowd of young people follow and spy on the love-sick pair as they stroll through the park, the friends approach in the open. The young swain, apparently fearing detection, hides in the bushes. The boys bring pistols, put targets in front of his hiding place, and indulge in shooting practise. The swain soon decides it is better to come out, and, after a wild goose chase, the picture ends. G.

The Silent Signal (Lubin, Nov. 23).—Every one in this drama is ready and waiting to step into the action at the right moment, and contribute to the carrying out the plot. The girl is waiting close by to save the half-breed from the bullying Mexican. The officer waits his turn to step in and save the girl from the Mexican a few seconds later. The half-breed waits to save the officer, and, by stretching the "long arm of coincidence" again, the girl assists in this final rescue. For those who like consistency in a play this melodrama has been spoiled by too much of this "saved at the last moment" business. The players in their various roles have done comparatively well, under the circumstances, and have succeeded in putting several thrills into the piece through the force of acting alone. A young woman, the daughter of the commanding officer at a Western army post, comes to visit her father. She meets and becomes interested in one of his officers. A Mexican attempts to force his attentions on her, and is repulsed and thrashed by the officer when seeking to kiss her. The Mexican captures the officer, and carries him to the mountains. An Indian, whom the girl has befriended, has seen the plight of the officer, and calls for help by a signal of smoke. The girl reads the signal, having been taught the code previously, and induces her father to send aid. The officer is saved when about to have his throat cut, and, with the girl in his arms, he rushes down in front of the camera to act out the last scene. The girl, as played by Edna Payne, proves quite delightful, and Edwin Carewe gives a strong etching of the officer. G.

The Stolen Symphony (Lubin, Nov. 25).—This two-reel feature is apt to suffer the fate of its kind in the way of construction and dramatic development. It is padded too much for the best effect, and the exposition, too far prolonged in the first reel, is inclined to be jerky and haulting, since it establishes its premises as so many figures which must be presented to the spectator for the understanding of the film as a whole. It would seem that an exposition might easily be made quite as dramatic as the rest of the film had the incidents been more carefully adjusted and blended one into the other. The story, however, is not without its interest and has the added excellence of being well played with Arthur Johnson in the leading role. Lottie Briscoe, in the opposite role, also does most creditable work. While one does not always accept the action of the picture in its entirety it succeeds in creating an illusion of truth, and is acceptable on this account. It does not strike one that the denunciation scene in the theater is particularly adapted to motion picture action, as unfortunately one cannot hear the words which might bring forth a consistent scene. Nor is one thoroughly convinced that the poor composer would have been carried off to the insane asylum just as he was. Living in poor quarters he attracts the attention of a young woman, now reduced in circumstances. She learns to love both him and his symphony. At length the poor composer, in his desire to obtain recognition, throws the manuscript of his symphony

KALEM

4—A WEEK—4

THE FINGER OF SUSPICION

Kathleen refuses the proposal of the young attorney, believing her duty is with an invalid sister. The mysterious death of the invalid causes suspicion to be directed toward the attorney. Through a startling denouement the lovers find happiness. ***One and Three-Sheet Four-Color Posters.*** Released Monday, Dec. 16.

The Mayor's Crusade

Opposition newspapers charge the reform mayor with failure to enforce the law against sweatshops. Disguised as a workman the mayor makes a personal investigation and through a series of sensational situations finally effects a needed reform.

Released Wednesday, Dec. 18.

Pulque Pete and the Opera Troupe

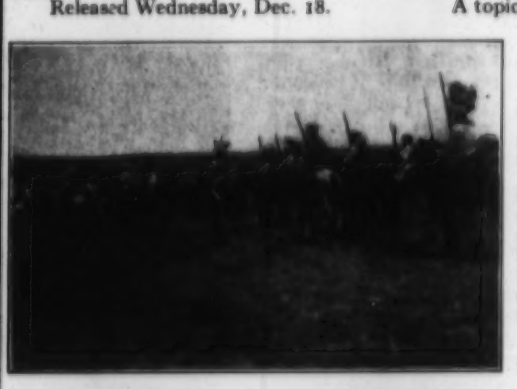
Pete, with a big bank roll, becomes the "angel" for an opera troupe. Everything runs along nicely until the troupe plays a return engagement in Pete's home town, when trouble comes aplenty.

(On the same reel)

Rush Hours in New York

A topical picture of interest.

Released Friday, Dec. 20.



The Indian Uprising at Santa Fe

This production was made at Santa Fe, New Mexico, and is historically correct.

For several years the Spanish settlers fought with the Indians for possession of Santa Fe. The Spaniards were many times defeated but finally secured permanent possession of the town.

One, Three and Six-Sheet Posters.

Released Saturday, Dec. 21.

SPECIAL RELEASE

THE SHAUGHRAUN

Produced in Ireland. **Complete in Three Parts.**

Adapted from Dion Boucicault's Masterpiece.

RELEASED MONDAY, DEC. 23.

Special Piano Music, 50c. postage prepaid.

KALEM COMPANY

235 West 23d Street, NEW YORK

★MELIES★

WESTERN PICTURES

THE CASTAWAY

Release of December 12th, 1912

ROBERT, learning that he is but an adopted son and that little STELLA is the sole heiress, casts her adrift at sea. Stella is picked up and reared to girlhood by kindly fishermen. Fifteen years later an advertisement leads her to her own mother's home as companion, and Robert, now the prospective heir, attempts to act the libertine. But she falls in love with the foreman, and when, by an unmistakable birth-mark her mother recognises Stella as her long lost daughter, Robert's base plot is unfolded, and the two young lovers made happy. 1000 feet.

★ **G. MELIES, 204 East 38th St., New York City** ★

—FOURTH YEAR—

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in the carriage of a successful composer, who appropriates the composition as his own. He adds to his fame by its presentation. It is, then, that the true composer, hearing the symphony being played, rises in the hall to denounce him, but is borne off to the insane asylum as a result. The truth is brought to light by an aunt of the young woman, who invites the false composer to a musicale at her home. The real composer is present, and tears the score of the manuscript into pieces. The other is thus unable to proceed without aid of notes. The poor composer thus shows who is the real author, and the other is obliged to relinquish his claim. The play has its engrossing moments, especially in the latter part. G.

The Totville Eye (Edison, Nov. 27).—Numbered among the good qualities of this comedy picture are just about all that could be desired except that of probability, and only a hypercritical spectator is going to allow his pleasure to be spoiled on that account. It does seem, however, that the film might have been benefited by a more logical summing up of events in the concluding scenes. Here is what happens. The editor of *The Totville Eye*, a country weekly of the most emphatic stamp, has an employe in the printing office who urges the editor to liven up his sheet by following the methods of metropolitan journalism. Proposed innovations do not appeal to the country newspaper man, who O. K.'s the front page of *The Totville Eye*, and leaves town in response to an urgent call. The form is dropped when the printer, assisted by Sammy, the printer's devil, in lifting it from the table to the press, and, of course, the type must be reset. "Get some news, Sammy, and we will print a real, live newspaper," says the man with metropolitan ideas, and off Sammy goes to bring back news that is something scandalous. A tramp printer puts whiskey in the village parson's glass of soda water, and the parson becomes merrily intoxicated, news for Sammy; a hard-hearted landlord evicts a poor widow tenant, more news for Sammy; two lovers quarrel, still more news for Sammy, and it all goes on the front page of the paper. Now, providing all this happened it is highly unlikely that the people featured in the "stories" would crowd the office to shake the editor's hand and call him a good fellow, yet this is the experience that the surprised editor of *The Totville Eye* encounters on his return. No wonder he is surprised, for publishers of village papers have not found human nature to be like that under such conditions. None the less, C. Jay Williams has directed an interesting picture, Bigelow Cooper is inclined to overdo the part of the minister, but other roles are extremely well played, with Walter Edwin, Gale Ross, and Robert Browne in those of chief importance. D.

A Man for a Day (Eclipse, Nov. 27).—It is amusing to see a boy with a gift for mimicry dress and act the part of a man, but this in itself is not sufficient comedy material even for a split-reel subject. Doing his best to carry all the burden of this picture on his narrow shoulders the boy is allowed to overact and facial expressions and gestures, alike, become tiresome before the film has been run. The "man for a day" is a youngster, who, attired in a high hat and cutaway coat, enjoys the pleasures of manhood, even to the extent of winning money on the races. With a big roll of bills in his pocket he is able to take expensively gowned women to a midnight supper, and also to drink more wine than is good for him. The sight of an intoxicated boy does not, under any conditions, appeal to an American sense of humor. D.

Trebisond and Surroundings (Eclipse, Nov. 27).—Many of the scenes comprising this picture must have been difficult to photograph, and the result is extremely satisfactory. The habits of the people in this far away place, their costumes and their occupations are entertainingly set forth. Views of old castles falling into ruins, and of the Turkish soldier-police, are particularly interesting. D.

Lydia Pinkham's Love Story (C. G. P. C., Nov. 26).—It has been claimed that the films produced abroad are far from being as good as those made here, in that they are behind the times in their comedy, and their drama is not the sort that holds the attention of an audience. Pictures of this description may be noted in support of the claim. The comedy mentioned above has been played over and over again, although under different titles. Two young people while they are with their parents make love to one another, and exchange a love note. Here is the only redeeming feature of the film. The note is written in very modern slang of the real Bowery type. Their people oppose their marriage, and then begins a chase. They are locked in their rooms, but manage to see one another by getting ropes that they may swing out of the window. The ropes are cut, and they go down through the ceiling on top of other people in the customary farcical style. M.

The Surgeon (Lubin, Nov. 25).—A strong drama in which the menace of drink plays a prominent part, in that it shows how a man may degrade himself to the lowest depths with drink, and yet be able to bring himself back and become a human being again. Dr. Hartley, who is connected with the hospital, has performed a wonderful operation, and is praised greatly for it. Naturally his practise grows, and it is not long before he is continually busy. He takes to drink because of overwork, until finally he is discharged from the hospital, and decides to go West. When he arrives there penniless he secures a position on a ranch, and in a short space of time because of his ability is made the foreman. He gets in a fight with a Mexican who swears vengeance. The Mexican later, in firing at the foreman, hits his boss, and seriously wounds him. The surgeon does what he can for the owner, but sees that he needs a better practitioner than he thinks he is, and so they ride for the other doctor. He arrives, and after the examination says that nothing but an operation can help the patient. With the remembrance of old times the former surgeon performs the operation and saves the old man. Incidentally winning his daughter. The Mexican is, of course, caught. M.

In the Flat Above (Vitagraph, Nov. 26).—"Dinghat and the Family Upstairs," which ran for many weeks in a local paper, was received with joy by the lovers of the comic page. Probably knowledge of the popularity of these pictures led the writer of this comedy to cast the same idea before the public in photography, and the result should be satisfactory to the manufacturer. For many weeks the flat underneath had been vacant, and the professed bachelor was allowed to live in undisturbed security with his dog. Then Priscilla Putnam decided that those rooms would make an ideal place to teach music, and the trouble commenced. Her pupils could hardly be called the handsomest women in the city, nor were they by any means the most "canary" like, and the nerves of the bachelor began to get slightly on edge. He pounded the floor, but the result of this was merely to get himself in a tangle with one of the "grand opera aspirants," and he gave it up. But one night, when entertaining a party of his bachelor friends, it was decided that they should give the teacher some of her own "music." So they pounded the floors, and in other ways tried to annoy her. They succeeded so well that the ceiling chandeliers and other paraphernalia fell to the floor downstairs. When the trouble makers found that the teacher was in reality a pretty girl they offered profuse apologies. They all became pupils, but the "family upstairs" was the lucky winner, and one day when the others came to take their lessons they were surprised to find no one in the building but the janitor. M.

Mr. Hubby's Wife (Essanay, Nov. 26).—Although the stenographer has supplied splendid material for the motion pictures, there appears to be danger of the young woman being worked to death. And why will every boss make love to his typist? The answer is not found in real life. An office scene is shown with Mr. Hubby in the foreground. He is endeavoring to be busy, but his eyes are forever glancing at the girl at her machine. His wife enters, and demands some money which he gives her with bad grace. She leaves, and he, seeing his chance, commences to make love to the stenographer, but receives a slap, which rather nettles him. She leaves him, and he secures another girl, recommended by a friend. He makes sure this time that the new arrival will stand for his affection, and while they are in the middle of a beautiful love scene, his wife enters, and there is at least a good imitation of a scrap. She inserts an advertisement in the papers for a stenographer, stating that none but homely ones need apply. There is a miscellaneous assortment of applicants, but she selects one at last who is in reality her sister. When the husband has left the office she changes with her sister and takes her place. On Mr. Hubby's return to the office he dictates a letter, making a date with another girl, and after she has written it a battle royal commences, and at the completion of it they show the effects. They kiss and make up, forgetting the ink with which he is covered, until they are both well stained with the fluid and then their anger gives way to laughter. M.

Picturesque Brittany (C. G. P. C., Nov. 26).—Scenes in this most beautiful country are always welcome, and the photographer is to be congratulated on the success of the film. Street scenes are shown, together with the water fronts and various ports. The most interesting scenes displayed are the old forts that were erected in the tenth century, and are still in a habitable condition. M.

New York Zoological Park (Edison, Nov. 26).—It seems peculiar that this interesting part of the city of New York should not have attracted the attention of the photographer before this time. It is well done by the Edison Company. Many of the animals, birds, and reptiles are shown in this unusually long film. M.

The Samaritan of Coogan's Tenement (Lubin, Nov. 26).—We cannot pass this comedy-drama by as one belonging to the vast army of "ordinary products" in the film industry. In theme it is artless, simple, and sincere, and the treatment of the production is adroit. Along with Clara Lambert in the role of the little widow, comes Jack McDonald as "Red" Maguire, an East Side gangster, for the place of first honors. Arthur Johnson as Billy, a country boy, maintains his usual standard but his opportunities are limited. Lottie Briscoe, though appearing in a minor way, lends a charm to the piece as Jessie, a girl of the tenements. Billy and his mother, too poor to keep their farm, go to the city. Billy falls into evil ways, while his mother is making friends by reason of her kind deeds. Among those whom she befriends is Red, and Red, in turn, brings the son back, and is instrumental in getting the pair to return to the farm. Jessie and Red return with them—Jessie as Billy's wife and Red as a helper on the farm. G.

Roped In (Seliz, Nov. 26).—When a situation or complication is forced—without spontaneity—when we feel that it is entirely unnecessary, it is impossible for us to see humor in it. It was all very well for Jim Harris, weary of the rowdy life of a cowboy to place himself in a compromising position with an old maid by answering her matrimonial advertisement, but there the humor of the situation ceases. When he meekly allows her to climb all over him in outbursts of affection—and we mean it literally—disgust is the only emotion stirred within us. G.

Pathe's Weekly (Pathe, Nov. 25).—Scenes depicting various events in the Balkan War engage the spectator's interest in last week's Pathe release. The Bulgarian troops are shown receiving the blessings of the Church in the presence of the King Ferdinand, and leaving for the front at Sofia, Bulgaria. Also troops leaving Constantinople for the frontier to oppose the invasion of the allied armies of the Balkan States; the United States steamship *Tennessee* and *Montana* leaving for Constantinople to protect Americans in the event of a massacre of Christians. Other events shown are: The East basin of the Nashville City Reservoir gives way and a deluge washes several small buildings away; the *Iron Duke*, the largest dreadnaught in the world, is launched before a great crowd at Portsmouth, England, and the launching of the *Bee and Bee*, the largest sidewheeler afloat, at Wyandotte, Mich. G.

The Boss of Katy Mine (Essanay, Nov. 28).—Except that it has been very well handled this photoplay could hardly be expected to entertain, for the situation is old indeed. Countless times have we seen the designing man of wealth, who allows his fancy for another man's wife to get the better of his judgment, and lost as often have we seen him foiled in his nefarious schemes. In this instance the cause of the trouble is a mine owner, whose foreman—a worthy man, save that he is overfond of strong drink—has a pretty wife. Drink and the mine owner conspire together to ruin the workingman and his family, but a timely stroke of apoplexy intervenes. The story tells how the foreman breaks the rules by drinking on the mine premises, how the mine owner meets and covets his employe's wife, how, to further his plans, he induces another of the mine workers to get the foreman drunk and keep him away from home, and how, just before the incensed husband is about to shoot his employer, a stroke of apoplexy makes the bullet unnecessary. For a climax there is a happy family reunion and, of course, the thankful foreman decides never to touch another drop. Many of the scenes have dramatic force, and an excellent cast includes True Boardman, Virginia Ames, Priscilla Rhaw, and William Todd. D.

Three Girls and a Man (Vitagraph, Nov. 28).—The effect of this picture would be increased fifty per cent. if the relation of the various characters to the story and their motives were made clearer. It is plain enough that Betty intends to have a hand in guiding the love affairs of a young millionaire, Charles Morris, but the spectator might be pardoned for concluding that the girl wants him for herself, which it appears is not the case. It all happens at a house party, where Morris is showered with attentions by two young women, one of whom Betty favors

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NEXT—Fog—Dec. 13

C. JAY WILLIAMS — Sally Ann's Tragedy; The Totville Eye; The Winking Parson
NEXT—No Place for a Minister's Son—Dec. 11

HAROLD M. SHAW — The Old Reporter; The Third Thanksgiving; On Donovan's Division
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as his prospective bride. By constant maneuvering she accomplishes her purpose. Zena Keefe is spirited and engaging in the role of Betty, and other parts are well handled. D.

The Eavesdroppers (Vitagraph, Nov. 28).—Only a slight little sketch, to be sure, but an extremely pretty one, in which the clever child actors, Kenneth Casey and Adele de Garde, supply a quantity of fun. Alice, their elder sister, takes them to the theater, where their imaginations are so fired by a romantic play that they are inspired to give a performance on their own account. Alice and her lover, Bob, are the appreciative audience. Then the children, wanting material for another play, follow the two lovers in quest of material. A quarrel provides an ideal situation for the youthful imitators, and the manner in which the mature lovers are made to see themselves as others see them is capital. Clara Kimball Young and James Young complete the cast of four. D.

The Triangle (Selig, Nov. 28).—Two men and a woman, and the woman marries the wrong man, otherwise there would have been no story. It is intended to be a drama filled with heart interest and to a degree its purpose is fulfilled. Bessie Eyton does much to make sympathetic the part of the unfortunate young woman, and the two men are made impressive by Thomas Santschi and Herbert Rawlinson, but, despite good acting, the play is not of much consequence. It opens with a scene in which Brand learns that the girl with whom he has been in love for years is engaged to marry Craven. Then comes the wedding, and, closely following it, disaster, for the bridegroom, it appears, is a drunkard, and instead of entertaining his recently acquired bride, he finds a congenial companion at the hotel in which they are staying and becomes intoxicated. Things go from bad to worse until there is a scene, following which the wife goes to her old friend, Brand, for protection. The husband pursues her and the upshot of this meeting is that Craven is paid $50,000 for agreeing not to see his wife. Later he becomes a fugitive from justice and she attempts to protect him, but the supposition is that he is captured and subsequently dies, though we are not told by what means. This leaves the way clear for the marriage that may be expected to bring happiness. D.

REVIEWS OF UNIVERSAL FILMS

A Heart Reclaimed (Rex, Dec. 1).—William Hartridge visits his friend, Jack Storm, and finds him drinking heavily. When William seeks for the cause of the dissipation Jack tells him the story of how he was engaged to a young girl, who is now required to marry a rich broker in order to save her father from ruin. The friend tells Jack to come to the club and forget, which Jack attempts to do, but fails miserably. Later, news reaches the club that Jack has been arrested for the murder of the broker. He was found by the police on the front lawn of his sweetheart's home, bending over the dead man with a revolver in his hand. He is tried and convicted on circumstantial evidence and is about to be sentenced when the real culprit rushes forward and declares his guilt, saying that the broker stole his wife and so he killed him. The story, as it now stands, is so full of weaknesses that it would be difficult to settle upon any particular point responsible for the play's failure. Instead of beginning at the beginning of the tale, the author has commenced in the middle, with a "vision" thrown in to straighten out the premises. The father of the girl is a person that we cannot tolerate in his selfish desire to maintain the honor—or what he calls honor—of the family at the expense of his daughter. And, is it possible to give away one's daughter like a sheep, as the father does in this case? Who is the man that does the killing? An explanation is given at the last, when the spectator has ceased to wonder. His story is a separate story and should be treated as such. What is rated to be the big climax is spoiled because this murderer switches the interest to himself when it should be centered upon the young man who has just been saved from the gallows. It is a poorly written piece and not too well acted. G.

The Enchanted Umbrella (Milano, Nov. 30).—While it is called the The Enchanted Umbrella, the author and producer have relied on the time-worn chase and antique business to supply the humor. The spectator fails to understand what the chase and fuss is all about, except that a diamond is supposed to be hidden in the handle of an umbrella, and a man is vainly attempting to secure it. Naturally, there is a crowd, and they fall over each other, bump into others, and roll down hills. G.

The Way of the Transgressor (Powers, Nov. 27).—If there is any humor to be found in this comedy we must attribute it to the actor in the role of the tramp. It is a mean role (a tramp) to give any actor and expect him to inject originality into his playing, for tramps have ceased being original in a photocomedy. And that brings to mind the henpeck husband, the sad hero of the picture. There is always something sad about a "henpeck" who strives to be funny nowadays. We can hardly believe that an author has been responsible for the piece. More likely the director snatched it from a pigeon-hole under stress for something to give his company to do. Everything about it is so old, so ordinary, and so common. Hawkins is a member of the Henpecks' Club, and he is expected that evening to join in a game of cards. Through two scenes he cringes around underneath the withering glance of his wife, waiting for an opportunity to slip away. After throwing his coat and hat out the window he makes his escape through the cellar where he goes on a pretext of getting coal. A tramp figures in the action by first stealing a pig, and later stealing the clothes as they are thrown out the window. Husband and tramp are later arrested, and wife faces them at the police station. G.

At the Flame, the Butterfly Burnt Its Wings (Eclair, Dec. 1).—From what we can deduce, the only motive which prompted the author of this plain, simple love tale to attach an unhappy ending was to furnish an opportunity for Lucille Guyon to display her powers as an emotional actress. As the petite little Japanese girl who gives her heart to the young foreigner only to have it later crushed, she is remarkably engaging. The producer has succeeded in creating the proper atmosphere for the piece, and has given us, aside from the principals, Japanese people in Japanese roles. Lelia is sick, and her family grieve, fearing that the wing of death is upon her. As a last resort, they send to the offices of the foreigners and a young doctor responds. Through his assistance she is brought back to life and health. The stranger charms her and wins her heart by sending rich presents. Slowly love springs up between the pair, and many pleasant hours are spent in each other's society. Lelia is coquettish and foolishly allows another young man of her own country to court her. She is seen by a friend of her lover's, and he is told of her doings. The doctor believes that he has been deceived, refuses to listen to the girl's explanation and departs, we presume, never to return. Lelia is heartbroken. We should like to know how it is that the friend, an old man, figures in the affair so strongly and who he is. Lucille Guyon is the play, however, and it is a joy to watch her act. G.

Animated Weekly, No. 38 (Nov. 27).—The film starts with the inspection of the sailor boys by English royalty. Many interesting scenes in the recent game between Yale and Princeton are seen next. Paris fashions and Cardinal Gibbons were well pictured. The work of the Red Cross women drew much attention. The terrible fire in Indianapolis, in which damage amounted to $1,000,000, was well taken, although at too great a distance from the blaze. A few poor scenes from the Balkan Turkish cities, with the prisoners and soldiers, but no fighting were thrown on the screen. The pictures were not at all clear cut. The races at Cambridgeshire were of little interest. The last part of the film showing Margaret Illington was not at all flattering to that lady. M.

The Silent Call (Nestor, Dec. 4).—Just why this film has been called The Silent Call is not apparent to the reviewer. The picture is well taken and acted. The scene opens with a bankrupt and his daughter. The former is very ill, and is advised by his physician that he must have a change of climate if he expects to live. He is glad, therefore, to accept a loan from a young man who is in love with his daughter. She accepts his attentions, and promises to marry him on the recovery of her father. They then go to the West to recuperate. He, not hearing from her in a long time, sets out for the West, too. Arriving there he is injured in an accident, and is carried to the house of a young rancher. They become very friendly, and the latter tells his visitor all about his love and shows him her picture. He recognizes the girl, and the truth of her silence dawns on him. Rather than be in the way he sets out again for the city, and does not hold her to her word. M.

An Energetic Member (Powers, Dec. 12).—It is announced at the commencement of this film that it will introduce Baby Earle, who is a little child actress and one who possesses considerable talent, but who is inclined to self-conscious poses. The little girl, seeing the good work that is done by the S. P. C. A., wishes to become a member and is given a badge. From that time she does things that are greatly to her credit, such as making several boys stop teasing a dog they had caught. These boys become members of the society also. The last act is to arrest a man for beating his horse. If the film were made to support the operations of the S. P. C. A. they have indeed done good work, but if it were played as a drama it is not of much interest. M.

Paul and Virginia (Rex, Dec. 5).—Even in the effort to give realistic, picturesque scenery, the picture has miserably failed, and the negroes are groatesque; they were meant for burlesque, never for a serious drama, with their outlandish clothes and facial make-up. The drama is an adaptation from a French story of the same name. The author has given us a few sentimental scenes and some disjointed incidents, but not a photoplay. And the artificiality in the settings is more than obvious—it is painful. The moral which the picture is supposed to enforce is, "Money brings unhappiness." A boy and girl marry, and are driven from home by their relatives. A year later the husband dies in the jungles, and the young mother seeks refuge with another woman and her little son, living comparatively alone in the wilds. The two children, a boy and girl, grow up together and learn to love. When about to marry the rich aunt writes to the girl's mother from France, stating that if she will return her daughter all ill-feeling will be forgotten, and the daughter will be made the heiress. At night the girl leaves her lover and departs. In France she discovers that the aunt has designs upon her happiness, and so, in the course of several months, sets out for home again. When nearing the land of her lover and mother the

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boat is caught in a storm and destroyed, while all on board are drowned. Through grief the boy dies soon afterward. It is a poor picture in every respect. G.

The Foolishness of Oliver (Victor, Dec. 6).—In this picture comedy we have a case where a conventional, time-worn idea has been taken and made into a spirited, amusing comedy through deft treatment by the author, careful work in the staging by the director, and intelligent acting by most of the players. When the son returns to his father's domicile with an actress as his wife the father indignantly casts him off. The father desired that his son should marry the minister's daughter. The young couple, thrown on their own resources, are soon reduced to bread and water, and the husband is forced to accept a position as waiter. While engaged in his official duties the boy comes face to face, first with his old enemy, and then with his father. The enemy takes advantage of the situation by criticising everything brought to him. The father, after scolding his son for doing such work, secures his address from the head waiter and goes to visit his wife. The wife is offered a sum of money if she will consent to leave the son, but her answer is a command for the father to depart. The son interrupts at this point, and, when learning of the offer, justly grows angry. The father, now convinced that the actress married his son for love and not money, forgives and takes the girl in his arms. G.

The Mender, the Pipe, and the Vase (Eclair, Dec. 5).—One would really imagine that this would be a good subject, that the film, judging from the title, would be a drama or an educational picture, but it is not. No, far from it. It is instead a marvelously poor comedy. The newlyweds on their anniversary decide on presents. He presents his wife with the vase she has asked for, and he receives a pipe in return. Then the trouble commences. She objects to his continual smoking and, when he refuses to stop, snatches up the pipe and throws it from the window. He, to retaliate, flings the vase to the street. The mender picks up both and sells them back again. Not much of a story. M.

Apartment No. 13 (Gem, Dec. 13).—The title of this film would naturally lead a person to infer that it was a good detective story or at least a good drama. But instead of this, as the picture leads to a conclusion, we find it is a very poor comedy instead, founded on impossibilities. A man in leaving his apartment house (which is supposed to be Riverside Drive, New York) is accosted by a tramp. He gives him a coin, but drops his keys, which the stranger picks up when the young man has departed in his automobile. The tramp goes to "apartment 13," which is marked on the key, and when he gets inside changes his clothes, shaves, etc. He now inserts an advertisement in the paper stating that he wishes to sublet the apartment. While the real owner is out in his car he sees a pretty girl, whom he tries to speak to, but cannot as she is timid. This girl rents the apartment, and when the owner arrives she shoots a revolver in the air from the next room thus **appriding him of her presence, she thinking** him a burglar. They explain their positions and the girl, for some reason or other, telephones a Dr. Church, whose card she finds on the table. This is all transpiring at about 3 a.m. The aunt of the fellow arrives and he has difficulty in chasing her out. When Dr. Church, a minister, appears they decide to be married then and there. Here are a few points which need explanation: How can a tramp get in a fashionable apartment house and evade the hall boys? How can he place an advertisement in a paper and sub-let an apartment in one day? Why should a young, single girl, who has an automobile and maid, want an apartment? Why does she 'phone Dr. Church? Why does the aunt arrive at 3 a.m.? Why does not the shot fired wake the whole building? How can a couple be married in New York without a license? Would a girl marry after so short an acquaintance? There are other questions, but these few will do for a starter. M.

The Ranchman's Wooing (Frontier, Dec. 18).—This is the second film of the Universal Company known as "Frontier," although the subject chosen is hardly one of the latest, inasmuch as it has been worked over many times, and hardly presents anything which might be called original, the blue and sepia tints shown are very attractive. A father brings to his home a very wealthy ranchman, who soon makes love to the daughter. Later he heard some old women say that the girl was simply marrying him for his money. He asks her and learns that his suspicions were correct. He leaves her and goes back to his ranch, where he is seen further with other cowboys. The girl finally decides that she really does love him and determines to go to him. The film from here on becomes tiresome by reason of poor comedy. M.

Two Inseparable Friends (Ambrosia, Dec. 4).—Considering the amount of discussion in New York at the present time as to whether or not dog is "man's best friend," this film is appropriate. A little boy has a dog which he loves greatly. A rich man's daughter, seeing the dog, desires it and asks her father to buy it. The boy refuses to sell, so the parents follow the boy and his dog home. The boy's poor parents are greatly in need of money to keep the husband out of the army. They accept the money and sell the dog. The little boy's grief is so great that he becomes ill. The dog runs away and returns to its former owner. The little girl and her parents come back to the house, and when they see the joy that the dog has brought by its return they decide to leave it, and the girl gives back the money to the boy. M.

Mr. Fatty Is Furnished with Good Lungs (Ambrosia, Dec. 4).—One of those foreign comedies, abounding in impossibilities, but none the less humorous and productive of loud mirth. Mr. Fatty has good lungs; really good ones, too. He starts with the furniture, which he blows away with a single breath. He is stopped by a man when he gets outside his door. This man wishes to pass him. They dodge for a minute or so and then with a puff he is sent rolling up the street. Then he separates the combatants in a battle. A car is next blown backwards. A crowd finds it impossible to get in a door, so he blows it down. He then sees a large crowd hauling on a rope and he helps them to send up a heavy safe with a mere breath. When he arrives home again he accidentally blows at the ceiling and bricks, mortar and all fall on his head. M.

Brides and Bridles (Nestor, Dec. 6).—Rather a clever idea, with a pleasant mixture of love and excitement well blended. A rancher has made a lot of money by the sale of his cattle, and decides to take his boys to the circus. When they arrive there they all separate into various groups. A scene from the side shows us shown with their fakes and curios. But the Nestor Company evidently ran out of freaks, for but a poor gathering is on exhibition. When the circus is ready to begin it is discovered that the Lavine Sisters, two of the performers, have just arrived, and will delay the show. The ring master in anger, hits them and beats them. Two cowboys intervene, and the girls are discharged. They are welcomed at the ranch, however. They stay here for a time, but later receive a telegram, asking them to rejoin the troupe at double their former salary. They agree, but change their minds, and marry their two rescuers at the boys' request, and contentment reigns. M.

Almost a Suicide (Nestor, Dec. 6).—A good comedy with plenty of action to hold the attention. Two young newlyweds have their first quarrel. He decides thereupon to commit suicide. But when the time comes he gets "cold feet," and decides that he will just let his wife think he has killed himself. So he takes a bottle labeled poison, and with a dramatic gesture apparently drinks it, but really drinks cough medicine. She runs after him, and an exciting chase occurs. They run to the seashore; doctors, police, and bathers in pursuit, finally ending up in the water. He is brought ashore, confesses, and all goes well thereafter. M.

The Rights of a Savage (Bison, Dec. 7).—We have been in need of just such a picture as this for a long time. From time immemorial it seems that nought but expressions against the rights of the original American have been prevalent and it is therefore a relief to see a photoplay upholding this race. A gambler in a saloon fight is wounded, following the disclosure of his cheating, and is later found by an Indian when he is bathing his wound by a brook. He carries him to his home. His wife looks after him while he is convalescing, and when he is well again persuades her to accompany him. She, delighted with visions of the city, with its life and bustle, deserts her child and husband. Three years elapse and she has become a homeless drunkard and the gambler remains the same cruel, hard man. The Indian recognizes his wife and carries her back to his home. He then captures the man who has done him such harm, and after a series of tortures finally poisons him with a fiendish delight. Although the audience may not uphold such a diabolical idea as cold murder, there is still great sympathy left in their hearts for the outraged Indian. M.

The Study of the Fly (Eclair, Dec. 5).—"Ugh! What a repulsive subject," was the remark passed by some of the audience who saw this film. And they were right. It is a disgusting film. Undoubtedly the production of it will do much toward decreasing the existence of the fly, but to watch this ghastly insect at work under the microscope, to see it dig into putrid objects, to study its development from egg to maggot and maggot to fly, is indeed a distressing sight. The picture itself is excellent and particularly suitable for lecture work. A good object lesson to support the moral "Swat the Fly." M.

An Election Bet (Imp, Dec. 7).—For a "wee bit" of nonsense this picture will suffice. It is only nonsense, but it proves quite amusing nonsense in the hands of the Imp players. It concerns an election bet, made by a crowd of youngsters with three old men in a club. The old men lose, and to make good are compelled to adorn themselves as children, play with toys, and, in a general way, make themselves ridiculous to the amusement of the other members. G.

When the Sphinx Spoke (Powers, Dec. 6).—Father objects to the young man paying attentions to his charming daughter. Why? That is not for us to know. We must accept the premises without further explanations. Father drives the young man from the place, but the young man does not go. He slips around a clump of bushes and returns to the house and the arms of the girl. Father, as he is about to depart, observes someone climbing through the window of his sitting-room. Believing that it is the objectional boy, he, too, returns in a great fury. The young couple hear his approaching footsteps and the boy retreats to a neighboring room, to enjoy the company of a burglar and a revolver. As father is about to follow, after throwing the girl aside, the burglar accidentally shakes a jar down upon his head, and before dropping off in a faint unloads one of the chambers of his gun. The boy takes advantage of the situation, plays the hero, and, lo!—father relents and forgives. There is lack of spontaneity among the players in carrying out the business—what business there is—which, combined with a poorly constructed plot, destroys all the humor the tale might have contained. A situation where parents object to a certain suitor, for no apparent reason, has long since ceased to be amusing or interesting. G.

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Tuesday, Dec. 10.

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(Eclair) The Black Sheep. Dr.

Wednesday, Dec. 11.

(Nestor) Home and Mother. Dr.
(Powers) The Petticoat Detective. Com.
(Powers) The Last Guest. Dr.
(Frontier) The Goat Girl of Bear Canyon. Dr.
(Univ.) The Animated Weekly, No. 40. Top.

Thursday, Dec. 12.

(Imp) Lass o' the Light. Dr.
(Rex) To the City. Dr.
(Eclair) The Poisoned Pool. Dr.

Friday, Dec. 13.

(Nestor) The Mountain Girl's Self-Sacrifice. Dr.
(Powers) The Natural Son. Two reels. Dr.
(Victor) Owing More. Com.

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MONDAY, DECEMBER 9

IMP—The World-Weary Man
His life was a barren waste until he met the waif. A King Baggot masterpiece.
NESTOR—Beauty Takes a Tramp
Highly humorous comedy. Funnier than a Sunday comic supplement.
CHAMPION—The Honeymooners
One was a gardener, the other was a millionaire. Exceptionally funny, tangled results. You will roar with laughter.

TUESDAY DECEMBER 10

GEM—The Awakening of John Bridd
An exquisite tale of how a bachelor was converted. Your patrons will just adore it.
BISON—A Four-Footed Hero. Two-reel Western drama
Get ready for a real house packer. An exciting story in which a horse with human intelligence becomes a hero. A decided novelty.
ECLAIR—The Black Sheep
Dramatically describing how "sharper than a serpent's tooth" is the ingratitude of a thankless child.

WEDNESDAY, DECEMBER 11

FRONTIER—The Goat Girl of Bear Canyon
This is the first release of this new brand. Exceptionally good photography. It will make a hit.
NESTOR—Home and Mother
His brother's treachery caused no end of privation. His reformation saved the old homestead from sheriff's sale.
POWERS — The Petticoat Detective — The Last Guest
A jolly mix-up of a girl, minister, and a bad man. Along with it another screamingly funny comedy.
THE ANIMATED WEEKLY
Something big every week. Don't deprive your patrons of it.

THURSDAY, DECEMBER 12

IMP—Lass o' the Light
A beautiful tale of the sea with plenty of sensationalism.
REX—To the City
Two sisters survive the dangers and pitfalls of a big city. Highly dramatic theme.
ECLAIR—The Poisoned Pool
Vivid story of the West, masterfully interpreted.

FRIDAY, DECEMBER 13

NESTOR—The Mountain Girl's Self Sacrifice
It did not matter to Dot that he loved another. Her heart went out to him and she saved his life.
POWERS—The Natural Son
A two-reel Powers drama. A stunner for sensationalism and grandeur.
VICTOR—Owing More
The humorously depicted trials and tribulations o ia penniless sport.

SATURDAY, DECEMBER 14

IMP—Aunt Dinah's Plot and A Day at West Point
A funny narrative of how a smuggled cook collected an I. O. U. Full of laughs. Along with it an interesting educational scenic.
BISON—A Ride for Life
If you are looking for an exciting, finely staged brilliantly produced Western, don't fail to book this.
MILANO—The Apache vow. (Two-reel Drama.
An emotional offering with a grip to each scene.

SUNDAY, DECEMBER 15

REX—Into the Darkness
Robbed of his beauty by his second attack of blindness, he finds solace in the soul of his violin.
ECLAIR—Busy Bee and Funnicus' Hunting Exploit
An interesting scientific and jolly good comedy dream picture.
CRYSTAL—The Mind Cure and Oh! That Lemonade
Lively, unique comical situations. Totally different. Highly amusing funny split comedy.

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RAY McKEE

JUVENILE LEADS LUBIN STOCK CO.
Under Direction of ARTHUR D. HOTALING

"JOLLY" MAE HOTELY

Photo-Player Lubin Co.
Direction of ARTHUR D. HOTALING

SUPPLY CO. FILMS

Bludsoe's Dilemma (American, Dec. 7).—A melodramatic picture, but with plenty of life in it. The villain and a girl go to a cabin, and there have several drinks. They are followed by an Indian girl, who is evidently in love with the villain. She enters the cabin, and threatens both of them, but is thrown out. Bigdoce and his partner divide up their money, and Bludsoe goes to his home and secretes it under the floor. He is however, seen to do this by the villain, who enters the house while he is away, and in the act of stealing the money is discovered by the wife, who in the melee that follows is shot by her husband's pistol. But the Indian girl, who plays an important part throughout the drama, has seen the act, and so when the hero is arrested for shooting his own wife, and is about to be hanged, she tells the truth. While the posse are liberating Bludsoe and getting after the villain, she appears at the cabin, and warns the two; and the man takes to his heels with the posse in chase. A fight between the two takes place, with the Indian girl as the victor, naturally. The man is killed later, when he is ascending the side of a cliff, by the breaking of the rope. This is really the only realistic part to the whole film, and is well done. M.

Pals (American, Dec. 2).—This is something apart from the usual cut-and-dried style. A little boy and an old cow puncher are good friends and he teaches the boy to do many things. The boss of the ranch, who is also the father of the little boy, discharges two cowboys as they are worthless. On pay day he also discharges the old man, as he has grown too slow for the work. The aged man goes out on the hills and decides that he will make his home there. The little son, in despair over the loss of his friend, sets out to find him and is discovered by the two discharged men, who decide that they will run away with the child for revenge. But the old man has seen them and a fight ensues in which one of them is killed, but the other has the better of the older man and throws him to the ground, and is just going to kill him when he is saved by the cowboys who have been searching for the youngster. Of course the old man is rewarded by not only having his old job, but the run of the house as well, as long as he shall live. M.

The Animal Within (American, Dec. 5).—Something on an unusual line and rather well played, although there are certain parts in the film that are of a doubtful nature, and might better have been eliminated. The picture opens with a demonstration of a son's love for his mother before he has met the girl, through whose bad influence he is led astray. He meets her one day on his way to town, and falls in love with her. This is seen by a rival. On his way from town he gives her presents that he had bought for his mother. He soon becomes a constant visitor at the house. One day she hands him a pistol, and tells him to go and rob the stage coach. This he does, with the result that he is caught through the aid of the rival. He is taken away by the sheriff from his mother's arms. Here follows the melodramatic part. The rival goes to the girl, and makes her give him the money that the unhappy boy has stolen for her, at which she shoots him. As soon as she has fired the shot the mother shoots her from a distance with her son's gun, and both fall dead. M.

An Elephant Sleuth (Gaumont, Dec. 13).—A remarkably clever picture introducing a trained elephant who does all sorts of remarkable things. Simon loves a girl, but, as usual, the father opposes the marriage. He therefore sends her notes; one of these falling into the father's hands who, to punish the girl, locks her in a closet. For the time poor Simon is unconsolable, and places an advertisement in the paper, asking some one to help him find his sweetheart. Among the answers received is one from an elephant trainer, in which he states that his beast will find her. Simon is naturally skeptical, but at last consents, and the elephant is shown some of the belongings of the girl, and sets out to find her. He goes to the house, rings the bell, and when he gets no reply walks through the side. It is very apparent that he knows where the good things are kept. After quite a hunt he finds her, and she jumps on his back, and together they ramble off. They pick up Simon on the road. They are happily married, of course, and the animal is at once adopted as "one of the family." M.

The Eiffel Tower (Gaumont, Dec. 12).—Acting probably on the hint contained in a recent article in a New York daily paper, as to why some of the picture companies had taken the chance offered to take photographs from this famous tower, the Gaumont Company have photographed a number of the scenes both from the top and from the car as it made its way up. The tower, which is 985 feet in height, was also taken from a distance. Many beautiful scenes of Paris are shown. The Gaumont Company are to be congratulated on the success they have had with the film. M.

A Telephone Entanglement (Gaumont, Dec. 5).—Paul, a rich young man, finding that time hangs rather heavily on his hands, decides that he will 'phone a lady, who has advertised in a newspaper. He therefore calls up the number and makes a "date" to meet her in the park the next day. Four of the telephone girls also hear this conversation over the wire, and decide that they will go to the park also, and all are present the next day with flowers in their waists as had been agreed upon. The original one, who had advertised, happens to be an old maid and so when Paul comes along he does not even notice her. Seeing that he cannot take care of them all he waits, and when they separate he meets the prettiest. She is a little backward at first, but it is not long before she comes around all right. M.

Topsy Turvy Love Affair (Reliance, Dec. 7).—If it were possible, the story is poorer than the photography in this picture. It is a strain on the eyes to attempt to distinguish the various happenings on the screen and a strain on the mind to attempt to follow the muddled plot. It is all as topsy turvy as the name implies. There is something about a girl and a boy being in love and a well-matured man and woman being in the same condition. The two men mistake each other's intentions and the constancy of their lady loves. They retire to fight a duel with bread crumbs, the sisters arrive in time to prevent disaster, and the last the spectator sees of them is their shoes, four pairs placed side by side in front of neighboring doors in a hotel hallway. G.

His Squaw (Broncho, Dec. 4).—With picturesque hills and plains and hosts of real Indians to create the atmosphere of early days in the West and an agile young woman who can ride as well as she can act (and that is saying a good deal) to make the role of the squaw, and a leading man who is a leading man worthy of the name to play the part of the squaw man, is it any wonder that the Broncho Company has turned out a picture (two reels) that causes the spectator to enthuse—yes, to gasp occasionally—at some of the daring adopted to gain effects. There is enough in this picture to make a "Buffalo Bill Wild West Show" appear like a shoddy ten-cent piece. And there is a story back of it all—a story that is perhaps a trifle conventional but a story nevertheless that abounds in rich, red blood that has stirred and will continue to stir the emotions of the motion picture public. We do not necessarily have to be susceptible to the powers of melodrama to thrill over such pictures as this either. If we possess the eye for tales of adventure—consistent adventure and wild scenery that is sufficient. Such pictures, under a less capable management, would take on a cheapness that would spoil them for the majority of the spectators. There is nothing cheap here. Jim leaves his sweetheart to go West and search for gold. His efforts meet with failure on every hand until he becomes utterly crushed in the conviction that he is a failure. He writes and releases the girl from her promise and shortly after, through circumstances, casts his lot with a tribe of Indians and marries one of the squaws. In time, with the help of his wife, he becomes a trader and prospers. The forsaken girl and her father join a company of Western emigrants, hoping to find the man. Jim, by the aid of his wife, learns that the Indians are to attack the company and so plans to save them. There is a meeting between Jim and the white girl that is pathetic. Jim confesses his marriage. The women are led to safety by him, while the men remain behind to protect their property. The post soldiers, being warned by the trader, go to lend aid, but arrive too late. The squaw, believing that her husband has been killed in the raid, seeks revenge in the death of the tribe chief. She is caught by the squaws, beaten and thrown over a cliff. This scene is a feature that we cannot pass by without mentioning. It is said that leading lady was seriously hurt when this act was made, and that she still lies in the hospital. Be that as it may, it would appear that she took her life in her hands when she went over the cliff, for there is no faking as far as we can discern. Jim, now being alone, feels the call of blood, and in a silhouette dissolving scene he is shown riding slowly back to civilization and Irene, the girl. G.

Neil of the Pampas (American, Dec. 12).—That the villian of this story was a villainous villian and that the simple fool was not the simple fool he was rated to be are the only facts established clearly in the minds of the spectator at the close of the picture. There is only one pleasant feature to the film—the pampas which forms a background for the action. We have plenty of action, but it leads to nothing. There is a girl loved by a Mexican and she in turn loves him. There is a jealous half-breed who loves the Mexican and resents the advent of the other woman. Who she is or what her connection is or has been with the Mexican is left for us to guess. It is evident that he has meant something to her by the attitude she assumes in his presence. A stranger—quite a stranger to us all—enters and makes love to Neil and Neil righteously repulses him. The Mexican interferes, thereby gaining the enmity of this stranger. The stranger plots with the jealous half-breed girl to gain revenge. But the fool. We forgot him. When the stranger enters he gives us a sample of his sweet disposition by cuffing the fool around. As far as we can see, that is the sole purpose of his cuffing. It is the fool who saves the day by the giving of his life, when guns are barking in a general mix-up, all over this one innocent girl. The stranger entered to create a fuss and received a bullet in his head for his trouble. Aside from that there is no tale. G.

The Law of God (American, Dec. 9).—In a plot that is constructed in a poor manner we glean the story of a young cow herder who, in order to gain the girl of his choice, turned from the path of a rough non-believer to a righteous churchgoer. The law of God (the Ten Commandments) are handed to this young man on the Sunday afternoon that the girl's father has refused him. The Ten Commandments make a deep impression on the youth, and a still deeper one when he stands ready to hold up a train. The train passes on unmolested and the boy's companions pursue him in a wild chase that extends over several hundred feet of film. After much waste of powder he is shot and the

BIOGRAPH FILMS

Trade Mark Trade Mark

Released December 2, 1912

BRUTALITY

Showing the Power Behind Good Drama

In every man struggles the two natures in conflict. Some, as in the case of the brute, pass through life dominated alone by brute force, until there comes a regenerating influence arousing the latent good. Into his life first comes the instinctive attraction for the coquetry of the maid, but the strength she may have fancied she admired in him turns into gross brutality, subduing her holden spirit. Then two tickets for the theater change the entire course of his life. The Bill Sikes in the play holds up the mirror to the Bill Sikes in life and both man and wife are born anew.

Approximate length, 1,009 feet.

Released December 5, 1912

THE NEW YORK HAT

A Dramatic Comedy of New England Life and Character

The young village minister was not quite as discreet as he might have been in fulfilling the strange trust left by the dying mother, but it certainly worked for the common good. By the bequest, the mother desired that her daughter possess some of the finery previously denied her. As a result, the minister and Mary were linked in a scandal with the Church Board in judgment. Gossip received the laugh, however, as it generally does, while the minister assumed a trust quite unexpected.

Approximate length, 998 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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Nov. 30—RANCH MATES
Dec. 3—STRUGGLE OF HEARTS

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LEADING MAN

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Recent Releases—THE FAITH HEALERS; DON CAESAR DE BAZAN; THANKSGIVING.

MISS EDNA PAYNE

LEADING WOMAN

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ADELE LANE

LEADING WOMAN

LUBIN STOCK CO. PHILADELPHIA, PA.

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DIRECTOR LUBIN STOCK CO.

Coming Release—When Love Leads, Dec. 14; A Mother's Strategy, Dec. 17.

DELBERT L. DAVIS, Photographer.

SPECIAL MULTIPLE REEL FEATURES

Two and Three Reel Special Feature Pictures Now Released Every Monday and Friday

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December 9, 1912 **THE HAREM CAPTIVES** ***Pathe---2 reels***

The story is concerned with the adventure of Fatima and Ourida, two Arabian sisters, although widely different in disposition. Fatima is beautiful, passionate, and petulant, while Ourida combines with a lovely face a charming, peaceful nature. Arthur Budlong, a Westerner, is in love with Ourida, and has won her heart, which kindles the spark of jealousy in Fatima's breast. Rather than see Ourida win the affections of her handsome lover, Fatima bribes a tribe of Nomads to kidnap her and her sister. The Nomads succeed in carrying off both the willing and unwilling captive before Budlong is aware of the happening. With his Hindoo servant, Arthur follows the trail until it reaches the City of Tunis, where it is lost. The sisters arrive in the city, are sold to a wealthy merchant, and, accordingly enter his harem. After ceaseless efforts, Budlong finally learns of the abode of his beloved and her sister, and dispatches his servant with a note to them, giving the details of his plan to effect their release. Ourida is overjoyed, and Fatima feigns to be, but instead turns informer, and when they come to the gate to await Budlong's arrival they are met by servants and brought back to the harem. Arthur and his servant reach the gate, and after a desperate struggle with the guard they rescue the girls. Finding that Fate is against her, Fatima gives vent to her jealous anger, and while the outburst shocks the lovers they offer to assist her to escape, but she refuses. They hurriedly leave her to act as principals in a wedding ceremony.

December 13, 1912 **THE CROOKED PATH** ***Lubin---2 reels***

A Story of the Underworld

A valuable watch and money stolen from a banker by Dan Lyons results in the arrest and conviction of the crook. While his sweetheart, Nell Harris, sits alone in the park reading of the long prison sentence given her lover, she is approached by a young clergyman, William Kimball, who questions her regarding her trouble. Nell admits her wrong deeds, and tells him of her desire to follow the straight and narrow path. Kimball takes her to his blind mother, and soon grows to love her. They become engaged, and Nell is very happy. Dan Lyons in his prison cell succeeds in communicating with his pals by means of a note tied to a rat's tail, and receives a supply of saws with which he effects his escape. He changes his convict's suit for the old clothes of a scarecrow, and arrives in the town in which Nell lives. He sends her a note, asking her to return to the old life, but she refuses, and in revenge Lyons plans to rob the home of William Kimball. He and his pal are discovered, and handed over to the police, and the minister accuses Nell of assisting in the robbery. She confesses her former associations with the crook, and is forgiven by her fiance, who promises to shield her from all future evils of the crooked path.

December 16, 1912 **THE RED MAN'S HONOR** ***Cines-Kleine---2 reels***

June Dew, a pretty Indian maiden, is betrothed to Red Hawk, the bravest warrior of the tribe. Seated Bear, another brave, also loves the dark beauty, and his savage heart is inflamed with jealousy at the success of his rival. One day he surprises her alone, and forcibly carries her off to his canoe. Red Hawk appears just in time to see the act, and springing into the stream soon overtakes his rival. A desperate struggle follows, in which Red Hawk's arm, strengthened by the "Great Spirit," mortally wounds his treacherous enemy. Red Hawk and the maiden return to the village, and the wounded Indian painfully makes his way to shore, where he tells a greatly distorted story of Red Hawk's crime. The accused warrior is ordered before the great chief, "White Eagle," and the death sentence imposed: "He that kills a brother must die. Twelve moons hence his spirit shall join that of the dead warrior." Red Hawk's heart is filled with bitterness, and he leaves his tribe to join the army of the pale faces. His bravery in surmounting indescribable difficulties to destroy a mountain bridge, thus checking the advance of the enemy, gains him the high regard of the army, but his happiness is short lived, as he remembers the sentence and returns to his tribe to pay the debt of a Red Man's Honor. With his beloved June Dew, he is taken to the funeral pyre, and their souls go forth to join the Happy Hunting Ground of the "Great Spirit."

December 20, 1912 **THE LAST PERFORMANCE** ***Pathe---2 reels***

Rose Mailand, the celebrated equestrienne of the famous Barnon Circus, awakens the love of Count Hans von Harten, and they are ideally happy until the Count's father angrily forbids the marriage, which compels the Count to adopt the circus for a livelihood. His spectacular thriller, "The Platform of Death," wins him the title of the "Greatest Horseman in the World," and because of the public admiration his wife becomes jealous and plans revenge. She drugs his horse, and as he mounts the platform of death the horse becomes frightened at the first explosion of fireworks and plunges forward, bringing with him the Count to death in the ring below.

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VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week

THE AWAKENING OF BIANCA.

ABSENT-MINDED VALET (Comedy) **Monday, Dec. 2**

His "Forgettery" far exceeds his "Thinkery." He never does anything right and gets in wrong. His boss throws him into a bath tub and gives him an indeterminate vacation. Hughie Mack, the valet, is fat, funny and forgetful.

THE SCOOP (Comedy) **Tuesday, Dec. 3**

When you go after it, get it. That's what Edith Storey, the young lady reporter, did. She got an important interview for her paper—and a husband, too. She's a marvel.

THE CURIO HUNTERS (Comedy) **Wednesday, Dec. 4**

They find a strange idol. They put Marshall P. Wilder in its place and all the cannibals bow down and worship him. He has the time of his life and makes it lively for his mates. Hughie Mack and Robert McWade.

MRS. LIRRIPER'S LEGACY (From Charles Dickens) **Thursday, Dec. 5**

Her former lodger remembers her on his death-bed. She goes to him and makes his end easier. She is full of good works and always gives more than she receives.

TOO MANY CASEYS } (Comedy and another) **CORK AND VICINITY** } **Friday, Dec. 6**

Two good bits of Irish life. The Caseys are a quarrelsome lot at first, but shake hands and make up. They are funny at all times. "Cork and Vicinity" is full of interest.

THE AWAKENING OF BIANCA (Italian Love) **Saturday, Dec. 7**

Fascinated by her pretentious lover, Bianca, when in need, finds he is false. The man who really loves her comes to the rescue. She sees the difference between false and true love. Zena Keefe as Bianca is charming.

NEXT WEEK—SIX-A-WEEK

THE SIGNAL OF DISTRESS—Brings them.	Monday, Dec. 9
DOCTOR BRIDGET—Catches on.	Tuesday, Dec. 10
NATOOSA—Indian Drama.	Wednesday, Dec. 11
ADAM AND EVE—Exquisite.	Thursday, Dec. 12
THE SONG OF THE SHELL—High value.	Friday, Dec. 13
ALL FOR A GIRL } Two Comedies THE DANDY, Or MR. DAWSON TURNS THE TABLES }	Saturday, Dec. 14

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VITAGRAPH THREE AND ONE-SHEET POSTERS OF ALL VITAGRAPH RELEASES, Beginning Monday, December 23.

Special Feature in Two Parts, THE DAWNING **Released Friday, December 6th**

men are captured, and the father relents when he finds clutched in the boy's hand a copy of God's Commandments. The herder decides that it is better to go to church after that and be a good boy. The girl comes to him as a matter of course. To say that the drama is insipid is stating it mildly. G.

Standing Room Only (Thanhouser, Dec. 11).—In a quiet, rustic little jail there were murmurs of indignation over the cooking—bad cooking. The sheriff, being of a gentle disposition, went to the prisoners and informed them that he would seek to rectify matters, and he did. The old warden was dismissed and another villager was retained in his place. But the new warden was hired, not for his own qualifications, but for those of his daughter. She was a renowned cook and she was induced to put her art into practise for the peace of the county. Consequently the jail became famous and people fought for admittance. Business thrived for several months, until one evening—an eventful evening—when the girl slipped out and fled with her lover to be married and exercise her gifts for him alone. Aside from the short note she left, the father found himself alone. Breakfast must be served and he served it. There arose a mighty roar. The prisoners demanded to know the reason for this sudden departure, and when informed that the cook had left they proceeded to leave also, through the front door. As a comedy the picture fails to superinduce any undue amount of laughter. As a burlesque it might have succeeded very well if the burlesque spirit had been strictly maintained. Occasionally one is forced to smile at some outlandish situation, that is outlandish in itself and not through any effort of the director or players. G.

STUDIO GOSSIP.

FRANCIS X. BUSHMAN, leading man for the Essanay Eastern Stock company, will leave for his home in Norfolk, Va., next week to spend Christmas with his mother and father. It has been seven years since Mr. Bushman and all his brothers and sisters have been together. Counting up the invitations Mr. Bushman has received from admirers and personal friends to dine with them at Christmas, we get a grand total of 106.

KATHLYN WILLIAMS, the versatile leading woman of the Selig Company, who was recently transferred from the Chicago studios to the Los Angeles branch, last week underwent a thrilling experience while acting in a marine picture under the direction of Colin Campbell. During the action of the scene, Miss Williams was lashed to a spar and set adrift in the surf near Santa Monica. Miss Williams cannot swim a stroke, and when the spar accidentally became disconnected from the rescue party, and was carried rapidly to sea, Miss Williams helplessly lashed to it, those on shore became terror stricken. The life guards were hastily summoned and the plucky actress was brought to shore in an unconscious condition. Upon regaining her senses Miss Williams insisted upon trying the scene once more. This time it was accomplished without mishap.

UNIVERSAL CITY is still growing and will continue to grow, week by week. A new fort has arisen during the last few days, and a big affair it is. Another huge stage is almost completed, and the armory is an imposing structure. Extra automobiles are now running, and a constant stream of them are coming and going all the time. There are now seven directors on the ground with their own companies, and more are on the way.

SOMEBODY suggested that the Essanay Film Manufacturing Company run a three reel picture with G. M. Anderson. This may happen soon, as they are contemplating doing such a thing.

Two Universal actors were in the fatal fire at the St. George Hotel, on Third Street, Los Angeles. William Ryno and Jefferson Osbourne occupied a room there. Mr. Ryno got off with slight burns, but Mr. Osbourne is in the Sister's Hospital, suffering from severe burns on the face and hands. It is not yet known how deep the burns on his face are. Their room was on the third floor, and if they had known, they could have escaped injury by staying there, as by some curious freak the fire leaped from the second floor to the fourth floor and upward, leaving the third floor almost intact. Both men are members of Mr. Fahrney's company.

CHANGES IN NICHOLAS POWER COMPANY.

Will C. Smith has been made assistant general manager of the Nicholas Power Company, and L. W. Atwater has been appointed sales manager in place of H. B. Coles, resigned.

LICENSED FILM RELEASES.

Monday, Dec. 9.

(Bio.) Jinx's Birthday Party. Com.
(Bio.) She is a Pippin. Com.
(Edison) Saving the Game. Dr.
(Edison) Harnessing a Mountain Stream. Edu.
(Kalem) A Race with Time. Dr.
(Kalem) Conway, the Kerry Dancer. Dancing.
(Lubin) A Lucky Fall. Dr.
(Pathe) Pathe's Weekly, No. 50. Top.
(Pathe) Harem Captives. Two reels. Special. Dr.
(Selig) The Vintage of Fate. Dr.
(Vita.) The Signal of Distress. Dr.

Tuesday, Dec. 10.

(Cines) Picturesque Italian Scenes. Sc.
(Cines) The "Lion Tonic." Com.
(C. G. P. C.) A Marked Man. Dr.
(Edison) Annie Crawls Upstairs. Dr.
(Ess.) The Shadow of the Cross. Dr.
(Lubin) The Wonderful One-Horse Shay. Dr.
(Selig) The Ranger and His Horse. Dr.
(Vita.) Doctor Bridget. Com.

Wednesday, Dec. 11.

(Eclipse) The Manchester Ship Canal, England. Sc.
(Eclipse) Just Missed Him. Com.
(Eclipse) Glimpses of Balkan War Territory. Top.
(Edison) A Sunday Afternoon in Rural England. Sc.
(Ess.) Time Flies. Com.
(Kalem) Toll Gate Raiders. Dr.
(Pathe) Fate's Decree. Dr.
(Selig) The Girl of the Mountains. Dr.
(Vita.) Natoosa. Dr.

Thursday, Dec. 12.

(Bio.) My Hero. Dr.
(Ess.) The Prospector. Dr.
(Lubin) Kitty and the Bandits. Dr.
(Melies) The Castaway. Dr.
(Pathe) The Compact. Dr.
(Selig) The God of Gold. Dr.
(Vita.) Adam and Eve. Dr.

Friday, Dec. 13.

(C. G. P. C.) The Capture of Mr. Softly Beatit. Com.
(C. G. P. C.) The Apple Industry in Washington. Edu.
(C. G. P. C.) Lisbon and Oporto. Sc.
(Edison) Fog. Dr.
(Ess.) The Error of Omission. Edu.
(Kalem) The Mummy and the Cowpunchers. Com.
(Kalem) Strange Places and Quaint People in New York. Sc.
(Lubin) Buster and the Cannibal's Child. Dr.
(Lubin) His First Skate. Com.
(Lubin) The Crooked Path. Special. Two reels. Dr.
(Selig) A Near-Sighted Cupid. Com.
(Selig) In a Japanese Garden. Sc.
(Vita.) The Song of the Shell. Dr.

Saturday, Dec. 14.

(Cines) Trapping the Conspirators. Dr.
(Edison) A Christmas Accident. Dr.
(Ess.) Alkali Ike's Motorcycle. Com.
(Kalem) Ireland, the Oppressed. Dr.
(Lubin) When Love Leads. Dr.
(Pathe) The Rise and Fall of Mickey Mahone. Com.
(Pathe) Reindeer Hunting in Norway. Sc.
(Vita.) The Dandy; or, Mr. Dawson Turns the Tables. Com.
(Vita.) All for a Girl. Com.

FILM SUPPLY RELEASES.

Sunday, Dec. 8.

(Maj.) The Winning of Helen. Dr.
(Than.) At Liberty—Good Press Agent. Dr.

Monday, Dec. 9.

(Amer.) The Law of God. Dr.
(Itala) Peeping Tom. Com.
(Comet) The Reporter's Courage. Dr.

Tuesday, Dec. 10.

(Gau.) The Mission of the Carols. Dr.
(Gau.) Travels in the Ural Mountains. Sc.
(Maj.) His Day. Dr.
(Than.) Aurora Fjord. Two reels. Dr.

Wednesday, Dec. 11.

(Gau.) Gaumont's Weekly, No. 40. Top.
(Rell.) Joe's Reward. Dr.
(Solax) The Hater of Women. Com.

Thursday, Dec. 12.

(Amer.) Nell of the Pampas. Dr.
(Gau.) An Elephant Sleuth. Dr.
(Punch) The Two Chefs. Com.
(Punch) His Dress Suit. Com.

Friday, Dec. 13.

(Lux) Ching Chang's Little Fan. Com.
(Lux) The Pig That Would Not Stay at Home. Com.
(Solax) The Girl in the Armchair. Dr.
(Than.) (No release this date.)

Saturday, Dec. 14.

(Amer.) The Heart of a Soldier. Dr.
(Gau.) Castles of Bavaria. Sc.
(Great N.) (Title not reported.)
(Rell.) A Fairyland Bride. Com.
(Comet) A Chance for Better. Dr.

THE HOUSE OF

SELIG

SELIG FIVE-A-WEEK □□□ THE INVINCIBLE PROGRAMME

December 16

OPITSAH—APACHE FOR SWEETHEART

A simple story of Indian devotion and savage constancy. A study in Indian customs. Dramatic in its appeal. Wheeler Oakman. Thomas Santschi, Bessie Eyton, and Eugenie Besserer play the title roles. About 1000 ft.

December 17

BUCK'S ROMANCE

A virile Western story with a strong comedy side to it. Clever in every respect. Myrtle Stedman, Lester Cunio, Rex de Rosselli and William Duncan play the principal parts. About 1000 feet.

December 18

THE MILLIONAIRE VAGABONDS

A most unique reverie in that ever lovable land of vagabondia. A comedy of unique situations and unusual circumstances. George Hernandez, Eugenie Besserer and Frank Richardson are in the cast. About 1000 feet.

December 19

SAMMY ORPHEUS, OR THE PIED PIPER OF ANIMALDOM

A most interesting and exceedingly unusual subject in which a wandering flute player awes the fierce beasts of the jungle. Produced on the Selig wild animal farm. About 1000 feet.

December 20

THE LAST OF HER TRIBE

A vividly told tale reminiscent of the old San Gabrial Mission. A study of those days when the Indians led the simple life. Thomas Santschi, Bessie Eyton and Eugenie Besserer are all seen to advantage in this subject. About 1000 feet.

Send in your name. We want to place you on our Mailing List. You will receive our weekly bulletins free. Send it today.

THE SELIG POLYSCOPE CO.
20 East Randolph St., CHICAGO, ILL.

ECLAIR

TUESDAY, DECEMBER 10
"THE BLACK SHEEP"
A straight-from-the-shoulder heart punch.

THURSDAY, DECEMBER 12
"THE POISONED POOL"
Another of those totally different plots which now characterise Eclair releases.

SUNDAY, DECEMBER 15
"The Busy Bee" Split Reel **"Funnicus' Hunting Exploit"**
An "Eclair Scientia." Fun in Jungle Dreamland.

THE FUTURE FEATURE DAY—DECEMBER 19
"THE VENGEANCE OF THE FAKIR"
The Greatest Wild Animal release of the year.

ECLAIR FILM COMPANY 225 West 42d Street New York City, N. Y.

COMING RELEASES

THE HATER OF WOMEN
RELEASED WEDNESDAY DEC. 11

THE GIRL IN THE ARMCHAIR
RELEASED FRIDAY, DEC. 13

SOLAX COMPANY, Lemoine Ave., Fort Lee, N. J.

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RATES, CASH WITH ORDER:
20 words, or less cost, 25c. Additional words, 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.

FOR SALE—Desirable piece of property in the heart of the theater district, suitable for moving picture theater or office buildings. Savannah is moving forward by leaps and bounds. This proposition is worth while. Georgia Real Estate Co., Savannah, Ga.

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WANTED THEATER—Picture or Vaudeville. In or near New York City, or site and location suitable for building. Must stand investigation. Address Reed, care DRAMATIC MIRROR.

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- TWO ON EVERY REEL -
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

LETTERS and QUESTIONS

Answered by "The Film Man."

J. A. L., New York: At present Joseph Graybill is appearing in a special picture.

J. A. L. writes:

A crowd of boys and myself go every once in a while to the Herald Square Theater, and the other night we took a vote to decide which were the most popular players. We all voted for Bessie Learn (by the way, that's some name), of the Edison, as the very best of all the women that we see there so often. She, we decided, is the prettiest, the very cleverest and the very cutest of all. I suppose it isn't an unusual thing for Maurice Costello to be the favorite actor—well, we decided on him, too. There are so many clever people in pictures that it is hard for people to decide which are the best, but these we have already mentioned are our favorites.

Miss Learn, we judge, is very young, and she has become very popular in a short time. We enjoy her work very much, and only hope she won't desert pictures like Mary Pickford. We think she should take Mary Pickford's place in pictures and become even a greater favorite than Miss Pickford was.

There is so much said about Mr. Costello that it is almost impossible to say any more in his favor, but he sure is clever. Will you please tell me what Joseph Graybill is doing now?

L. H., San Francisco: Captain Blake in The Penalty was played by Mr. Stanton, Anna Little played Edith Black in The Post Telegrapher, and Mr. Davies was Cyrus in Patsy's Mistake. In answer to your last question, would suggest The Mutual Observer.

M. E. R., Yonkers, N. Y.: Florence Barker played the lead in Just a Woman. M. E. R. writes:

Just a few words in praise of Florence Barker, whose picture appeared in the issue of THE DRAMATIC MIRROR of Oct. 16. In my estimation she is the most charming motion picture actress I've ever seen, and I've seen them all. It has even been my good fortune to see her pose. Was it not she who played the lead in Just a Woman?

H. E. P., Punxsutawney, Pa.: Mrs. Hurley still appears occasionally in Reliance pictures. The letter from H. E. P. reads:

Can you tell me what has become of Mrs. Hurley, who did such fine character work with the Reliance company? We miss her so much from the Reliance pictures. Her Meg Merrilies is the most wonderful dramatic bag, well worthy of the dramatic stage. It was a surprise to many of her admirers here who had seen her sweet Mother picture.

I always enjoy reading the contents of THE MIRROR, especially the motion picture part.

AN INGENIOUS EXHIBITOR.

Genuine Trousers Are Used to Advertise "Alkali Ike's Pants," and It Pays.

The following letter was received by the Essanay Film Manufacturing Company from N. E. Chaney, manager of the Orpheum Theater, Hillsboro, O.:

"I wish to congratulate you on the production of such good comedies as "Alkali" Ike's Pants, from a financial standpoint to the exhibitor. I don't know whether it was on account of its being a good comedy or my giving it a little more publicity than your other comedies that I have had or not; at any rate, I broke my records for attendance with this picture, and I have been in the business nearly five years. Here is the way I advertised it in addition to programmes and newspapers: I secured several old pairs of trousers and placarded them as follows, "'Alkali" Ike's Pants—Orpheum To-day,' and then hung them in prominent parts of the city on telephone poles. People would cross the street, regardless of crossings, to see what it meant. Well, it did the work, and those that did not know what the stunt meant found out before they went any further. My drummer got on some good sound effects at the right time and that added to it. It surely is a great comedy and if a live exhibitor can't get the money with it he is to blame himself. I am thinking seriously of repeating it."

Letters like this from exhibitors show that they are wide awake and are up to present day methods of advertising. If more exhibitors would take pains with their publicity the box-office receipts would be larger.

THE RASH MR. REDFORD.

Writer in English Paper Has Something to Say About the New Censor of Pictures.

Here is an English view of the appointment of Mr. Redford as censor of pictures in London. It is taken from the London *Pelican* and reads:

"Mr. Redford, rested after a time, has been appointed Censor of Cinematograph Films. Life is never dull for the expert in morality. Mr. Redford has given, a little rashly, a list of subjects he regards as distasteful. They include mixed bathing, compromising love scenes, murder and other crimes, and the undignified presentation of judges and ministers.

"Every man who studies this list must be struck by the fact that Mr. Redford, when dramatic censor, was less strict. How many times have we not witnessed compromising love scenes, crime and the unsympathetic treatment of judges and ministers on the stage, not to mention delectable seaside ballets?

"Does Mr. Redford repent of his youthful laxity, or, with his well-known attitude to the theater, does he believe that the honest public repair in hours of ease to picture palaces and to picture palaces only? Few supporters of the censorship have ever pretended to closely follow the workings of Mr. Redford's mind. It is worth noting, however, that he has been appointed by the Associated Cinematograph Manufacturers themselves. Very well then."

PLANS CHAIN OF HOUSES.

The Salem Amusement and Holding Company is operating the Wexford and Ye Liberty picture theaters at Salem, Ore., with F. L. Waters as director, S. L. Morgan managing both houses.

At the Bligh Theater, T. G. Bligh, manager, shows vaudeville and pictures to excellent patronage. Mr. Bligh is planning a chain of similar houses at Salem, Albany, Corvallas, Eugene and Medford. He has already made arrangements for his house at Albany, having leased ground, and plans are out for an up-to-date house of 600 seating capacity.

C. E. Davenport recently opened his new theater, the Globe. This is an exclusive picture house, having a seating capacity of 550, and doing an excellent business. Mr. Davenport was one of the first men in Oregon to conduct a motion picture house.

FROM HERE AND THERE.

The Bungalow, a new theater to be devoted to motion pictures and vaudeville, has been opened in Brownwood, Tex.

Talking of the moral value of pictures, how about this: Mrs. McAfee, a well-to-do woman living in Macon, Ga., killed her husband in Ireland ten years ago and then acted the part of a grief-stricken widow. Last week she visited a motion picture house and saw a film that so moved her conscience that she confessed her guilt, and now wants to be taken back to the scene of the crime that she may be punished.

The Massachusetts S. P. C. A. is making effective use of motion pictures to spread the knowledge of conditions that should be changed. Already the S. P. C. A. has shown its pictures in about one hundred Massachusetts theaters, and many other managers have asked that they be included in their programmes.

With M. E. Neff and Samuel L. Trigger to conduct affairs, motion picture men of Rochester, N. Y., recently formed an exhibitors' association in that city. A. N. Wolff, manager of the Colonial Theater, was elected president. The association will use its influence in opposition to the Sunday closing law.

At an outlay estimated at $100,000, the Colonial Theater Company, of Denver, Colo., will erect a new building on Curtis Street, on the site now occupied by the Colonial Theater and Jefferay's clothing store. It is one of the most populous neighborhoods in Denver and an ideal location for a large theater.

Motion picture theaters in Philadelphia will be increased by two in the northwestern section of the city, while one of the largest South Broad Street houses is to be enlarged and improved. At the present time Philadelphia supports over 275 picture theaters.

J. D. Robinson, one of the trustees of the Toledo Newsboys' Association, recently presented the association with a motion picture machine. The gift was welcomed with great delight by the "newsies" and their friends.

In a crowd of men photographed while witnessing a baseball game at San Francisco a mother seated in a motion picture theater in Portland, Ore., recognized the face of her long-missing son, and as a consequence a once abandoned and apparently hopeless search is to be resumed. The missing man is Gustaf Erby Vall, formerly of Portland, and the mother is Mrs. Hattie L. Vall.

Arrangements are practically complete for the ball to be given by the Motion Picture Exhibitors' League at Memorial Hall, in Columbus, O., Dec. 12. Proceeds will be used for the securing of permanent league clubrooms.

John A. Evans has leased to Bernard Feinstein a motion picture theater now being built on Arthur Avenue, south of 187th Street, New York, for ten years, at an aggregate rental of $25,000. He has also leased to the M. & R. Company a motion picture house to be constructed on the west side of Prospect Avenue, north of 167th Street, for ten years, at an aggregate rental of $21,000.

Motion pictures of the kindergarten children at Teachers' College, New York, were shown for the first time last week at a meeting of the Kindergarten Association, at 109 East Twenty-second Street.

REAL WAR PICTURES.

The Gaumont Company has camera men with both the allies and the Turks, and it is expected that the pictures resulting from their efforts will be of exceptional value. They will have the strength of photographs of real warfare. The spectator may feel thrills from the realization that it is all in earnest and not the depiction of a scene devised for a photoplay.

LUBIN

Special Two-Reel Feature, Through The General Film Co., Friday, Dec. 13

THE CROOKED PATH

WITH AN ALL STAR CAST

A Story of the Underworld — A Lesson that Everyone Should See

A Beautiful Picture with a Moral

Released Thursday, December 5, 1912. Length, 1,063 feet

TWIXT LOVE AND AMBITION

John Sterne and Marie Wayne are sweethearts, but Marie adopts the operatic stage. For years they are separated until one day Marie happens to save a little boy from drowning. It is John's nephew, and the circumstance brings the old lovers together again and they agree never to part.

Released Friday, December 6, 1912. Length, 399 feet

LOCKED OUT

Jones, discovering that his lodgers, Mr. and Mrs. Grim, are about to "skip the Moon," owing their rent, rushes downstairs in his pajamas and into the street. The door slams and he is locked out. To hide himself, he jumps into a big hamper, which is promptly loaded on to the removal wagon. He is carried to the new apartments and has to plead to be taken back home.

Released Friday, December 6, 1912. Length, 644 feet

HIS FATHER'S CHOICE

Jack Halsted is in love with Gertrude Terry, but his father objects. The lovers take their troubles to a mutual lady friend. Presently Jack's father comes in and recognizes the girl as one who had impressed him at a social function. The end is "God bless you, my children."

Released Saturday, December 7, 1912. Length, 1,044 feet

A SOLDIER'S FURLOUGH

Private Robert Adair, whose mother has died, leaves his young brother Tom in care of Ross, an old friend. A Squaw-man with two Indians try to rob the Ross home and Tom is killed. The soldier returns and after a terrible fight chokes the Squaw-man to death and carries the body to the Fort.

Released Monday, December 9, 1912. Length, 1,045 feet

A LUCKY FALL

During her husband's absence, Jack Hollinsworth's wife, Kate, goes out prospecting and strikes a claim that is very rich. A crooked assayer tries to buy the claim for $150.00, but Jack and his partner return just in time to block the crooked deal. Kate's claim is the richest discovered in the Valley.

Released Tuesday, December 10, 1912. Length, 1,060 feet

THE WONDERFUL ONE HOSS SHAY

Parson Burroughs was the owner of the one-horse shay that was the joy of the village. Abe Hobbs had a buggy, topless and rickety, but the two worthies were sparking the Widow Hubbard. The Widow favored Hobbs, but one evening the Parson insisted on taking her home from a quilting party. The horse shied and the Widow spilled in the road. Hobbs drove up on the unfortunate scene and insisted that the Parson should marry him and the Widow on the spot.

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ESSANAY FIVE-A-WEEK

Screamingly Funny Situations Cleverly Depicted

A Riot of Mirth

"ALKALI" IKE'S MOTORCYCLE

(Augustus Carney in his Famous Character Creation)

Book This One Now! — Exhibitors Demand It!

Released Tuesday, December 10

"THE SHADOW OF THE CROSS"

One of the most startling and unusual dramas ever released.

Released Wednesday, December 11

"TIME FLIES"

Another corking good comedy with Augustus Carney.

Released Thursday, December 12

"THE PROSPECTOR"

A drama of the days in the far West. A struggle for gold.

Released Friday, December 13

"THE ERROR OF OMISSION"

A feature educational subject of vital importance to parents, taken in co-operation with the Chicago Board of Health.

Released Saturday, December 14

"ALKALI" IKE'S MOTORCYCLE

A great Western comedy feature with Augustus Carney. A laugh from start to finish.

COMING SOON!

"KING ROBERT OF SICILY"

(Longfellow's Wonderful Poem in THREE REELS)

This is One of the Greatest Scenic Productions Ever Staged Before a Camera

THE LIVE ONES ARE GETTING THE 3-SHEET POSTERS OF ALL ESSANAY SATURDAY RELEASES. ARE YOU CLASSIFIED HERE? Lithographed in full four colors; price, 35c. each. Order direct from your Exchange, or from Morgan Lithograph Co., Cleveland, Ohio. Photos of all Essanay Players, size, 8 x 10, price, $3.00 per dozen, can be secured from the Players Photo Company, 177 N. State St., Chicago, Ill.

THESE MATTERS DEMAND YOUR IMMEDIATE ATTENTION!

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